MUSIC & DRAMA

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Theremin Shows Public His Ether Music

Initial Performance For General Audience Given in Metropolitan Opera

PROFESSOR Leon Theremin of Russia gave the first public American demonstration of his so-called ether wave music in the Metropolitan Opera House last Tuesday night. Sigmund Spaeth introduced the scientist and read, on Prof. Theremin's behalf, a brief lecture on the experiments with his electric device. The program was the same presented at a private exhibition for invited guests at the Hotel Plaza a week earlier. On Wednesday evening Prof. Theremin gave another private demonstration before a group of scientists and other celebrities at the home of Brigadier-General and Mrs. Cornelius Vanderbilt on Wednesday evening.

Professor Theremin, in a leaflet thus explained the working of his apparatus:

"By using an alternating current of suitable frequency tones of varying pitch are easily obtainable.

"A small vertical rod is used as the antenna. When the instrument is in operation electro-magnetic waves of very weak energy are generated around this rod. These waves are of a definite length and frequency. The approach of a hand, which is an electrical conductor, alters the condition in the electro-magnetic field surrounding the antenna, changes its capacity and thus affects the frequency of the alternating current generated by the apparatus. In this manner a kind of invisible touch is produced in the space surrounding the antenna, and, as in a cello a finger pressing on a string produces a higher pitch as it approaches the bridge, in this case also, the pitch increases as the finger is brought nearer the antenna.

Can Change Intensity

"Likewise the intensity of tone can also easily be changed by a simple movement of the hand in space. For this purpose the instrument is equipped with another, in this case circular, antenna around which electro-magnetic waves are similarly formed. The approach of a hand toward this antenna causes a change in the oscillating circuit. This change is necessary in order to effect in the instrument a change in the degree of the intensity of the alternating current which produces the tone. Thus by raising the hand over the ring-shaped antenna the note sounded grows louder and by lowering the hand it grows softer, until it dies out in the softest pianissimo."

Playing solely by the free movement of his hands in air near two radio antennae, Theremin brought from his loud-speakers music of a quality which astonished the audience and brought forth applause after each of his program numbers. The inventor is not a musician of great skill. Still better results were obtained from the instrument by J. Goldberg, who also began by an apology for his lack of musical ability.

A Great Achievement

Famous musicians, who listened with the greatest attention and seriousness to the performance, were unanimous in praising it as a great scientific achievement. Opinions differed on the question whether it is destined to have a great career in music—or to "revolutionize" music, as some of its admirers have contended The fact that the instrument responded to the movement of the human hands, without intervention of metal or strings or other mechanism, was emphasized by some who felt that the electrical music might be the music of the future because it was a seemingly unembarrassed

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Graveure To Sing Tenor Roles In Opera; Famous Beard To Go

THOSE who attend Louis Graveure's song recital in the Town Hall, New York, tomorrow afternoon, Feb. 5, will find that the distinguished baritone is no longer a baritone. Mr. Graveure will appear for the first time as a tenor on Sunday. His last recital for all times as a baritone was given in Johnstown, Pa., Jan. 31, and at the time MUSICAL AMERICA went to press the beard was slated to go in the near future. His New York program will be entirely made up on compositions for the upper voice, including several of the most famous arias—among them "La donna e mobile," "Vesti la giubba," "Che gelida manina," and the "Carmen" Flower Song. Mr. Graveure will make his operatic debut in tenor roles in Berlin this summer.



ERNESTINE SCHUMANN HEINK

Who, after singing in public for fifty years, will hold her first master class in Kansas City, Mo., in the Horner-Kansas City Conservatory, under the management of the Horner-Witte Concert Bureau, from June 11 to July 14.

Yehudi is Heard By Ten Thousand

SAN FRANCISCO, Feb. 1.—Yehudi Menuhin celebrated his eleventh birthday on Sunday afternoon, Jan. 22, by playing to nearly 10,000 persons in the Civic Auditorium under the Selby Oppenheimer management. Yehudi repeated the program he so recently gave in New York—Tartini's "Devil's Trill" Sonata, the Bach Chaconne, Mozart's Seventh Concerto, Chausson's "Poème" and Wieniawski's "Souvenir de Moscou." Louis Persinger, under whose guidance Yehudi's artistry has been developed, was at the piano and cheerfully took dictation from the chubby youngster in the choice of encores.

It is impossible to reconcile the testimony of ear and eye at a Yehudi recital. His playing and interpretations are a challenge to artists four times his years. On this occasion his tone was of pure liquid gold, and his performance masterful throughout. He also showed a nice appreciation of the styles of music involved.

Yehudi will play once more this season, as guest artist with the San Francisco Symphony on Feb. 23, after which he will return to the normal life of small boy—continuing his lessons with Mr. Persinger. He will not play in public again for another year.

MARJORY M. FISHER.

Toscanini Bears Heavy Load in First Concert

Sultry Program Lit By Lightning But Not Illuminated With Jovian Sunshine

By IRVING WEIL

IN that blithely headlong way hero-worshippers have, we had grown to believe that to Arturo Toscanini nothing was impossible. We had in fact heard this great Italian—a conductor whom one decorates with this coyest of all adjectives as naturally as the French hand the red badge d'Honneur to a sausage engineer—we had heard him not only gild the lily but even make one blossom from a bed of spinach. It was rather a shock, therefore, the other evening, when he was back once more at the head of the Philharmonic Orchestra, to confess to ourselves that a far larger chunk of the impossible than he had ever encountered before was at last too much for him.

Our disappointment was the keener because we were all set for the performance of the Toscanini miracle, for a more striking exhibition of his magical powers than we had ever heard him attempt before. The look of the programme of the evening was forbidding enough and perhaps it should have sent a premonitory and uneasy doubt through our mind; but the mere appearance of the gray-haired maestro on the Carnegie Hall stage, the imperious rap of his stick before he began—in short, the irresistible spell of the man kept at a white heat our old faith that he could transform even a mountainous load of mediocrity into something that should at least momentarily sound like real music.

Flashes of Beauty

But he didn't. The load was doubtless too great even for him. The evening of course had its great flashes of brilliant beauty shot through it here and there, whenever one composer or another whom he had in hand gave him a chance. But it was Toscanini illuminating a sultry programme with heat lightning rather than dispelling its longueurs with Jovian sunshine.

Just why he picked and chose a programme like this is a good deal of a mystery. It was second-rate music from beginning to end. It held Brahms's D major symphony, to be sure, but that does not impel us to change the foregoing sentence; nothwithstanding that writing it makes us feel, as Mr. Alexander Woollcott said the other day in regard to something else, like the little boy in the fable who shouted that the king had no clothes on.

There was not only second-rate Brahms, there was also Sir Edward Elgar, who at the very most is second-rate Brahms all over again. This was about the very most Elgar anyone wants to listen to—the "Enigma" variations. Besides these two major concerns—major as to length—Mr. Toscanini offered a double dose of Arthur Honegger, the harmless "Pastorale d'été" and the symphonic stunt, "Pacific—231" To give the stragglers among the audience (who are few indeed at a Toscanini concert) a chance to get their seats, there was the brief Sinigaglia overture, "Le baruffe Chiozzotte" to lead off the evening.

Why Did He Do It?

All this, you will probably agree, was not much to get excited about unless Mr. Toscanini could get you excited about it; and he couldn't, or didn't. It was all music he had not played here before, at least not since he has been coming here exclusively as a symphonic conductor; and before that he certainly never played Brahms or Elgar and of course not Honegger. One couldn't help asking oneself, after it was all over, why did he do it?

(*Continued on page* 7)

Gatti Announces "Madonna" Cast

First Performance of Alfano Work Will Share Bill With "Coq d'Or"

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, announces that the first performance of "Madonna Imperia," an opera in one act, book by Arturo Rossato, music by Franco Alfano, will take place on Feb. 8. The cast will be as follows:

Madonna Imperia.....Maria Mueller
Belda, Fiorella } her maids .....Philine Falco, Charlotte Ryan
Filippo Mala.....Frederick Jagel
The Chancellor of Ragusa.....Ezio Pinza
An Ambassador.....Louis D'Angelo
A Servant.....George Cehanovsky
A Valet.....Giordano Paltrinieri
The Prelate of Bordeaux.....Angelo Bada

The opera will be conducted by Tullio Serafin. The chorus has been trained by Giulio Setti. The *mise-en-scène* is by Wilhelm von Wymetal. The scenery has been painted by Joseph Novak. The costumes have been made from sketches by Gino Stracciari.

"Madonna Imperia" will be followed by Rimsky-Karsakoff's opera-pantomime, "Le Coq d'Or," staged by Rosina Galli, who will take part in the performance. The cast is to include Marion Talley, Merle Alcock, Nanette Guilford, Rafaelo Diaz, Adamo Didur, Giordano Paltrinieri, Louis D'Angelo and Vincenzo Reschilian, in the vocal parts; and Rita de Leporte, Alexis Kosloff, Giuseppe Bonfiglio, Ottokam Bartik, Isador Swee, Etienne Barone and Juan Casanova in the dancing roles.

"Le Coq d'Or" will be conducted by Giuseppe Bamboschek. The scenery is by Willy Pogany.

Elly Ney and Hoogstraten Divorced; Pianist Weds Again

The marriage of Elly Ney, formerly the wife of Willem van Hoogstraten, to Paul Allais, a Chicago journalist, was announced to take place in Los Angeles yesterday. Mme. Ney and Mr. van Hoogstraten were divorced last summer; they have a daughter who is now in school in Germany. Telegraphing to her managers in New York, Beckhard and Macfarlane, Inc., Mme. Ney said: "Willem and I remain the most devoted friends, as is evidenced by the fact that only a few days ago I appeared on the concert stage with him and his Portland orchestra amidst the most friendly surroundings. Mr. Allais and I will sail for Europe in March, at the close of my present concert tour in America."

Ganz to Conduct Symphony Concerts in Denver

ARRANGEMENTS have been concluded whereby Rudolph Ganz is to conduct a series of symphony concerts in the auditorium of Elitch Gardens in Denver, with an orchestra of seventy-two. These concerts will be given for a period of eight weeks beginning June 25, and will be sponsored by J. M. Mulvihill, who for years has endeavored to uphold a high standard in civic musical and theatrical enterprises. Mr. Ganz will hold a master class of five weeks in Denver, under the auspices of the Denver College of Music, Inc., John C. Wilcox, executive director. The master class will begin July 2. Mr. Ganz, accompanied by Mrs. Ganz, plans to make the trip from New York to Denver by motor, acting as his own chauffeur.

Among the passengers arriving in New York on the *Olympic* Tuesday were Rossi Varady, Hungarian cellist, and Baronne De Stokowska, of the Polish Opera.

Concerning Leon Elzin

THE picture of Mme. Maria Jeritza used on page 7 of our issue of January 21, credited to Mishkin, should have been credited to the Leon Elzin Studio, 140 East 97th Street, New York.

Flaming Torches Light Midnight Way to Viennese Home of Franz Schubert

VIENNA, Jan. 31 (*By special cable*)—Flaming torches, borne through the dimly lighted, cobbled streets of old Vienna in the hands of 500 singers and thousands of university students, blazed a song-strewn way to the old home of Franz Schubert early this morning, in a city-wide celebration of the 131st anniversary of the famous Viennese composer's birth.

As the composer's home in Nussdorferstrasse, close by the stone building now used by American's representatives in Austria, the crowd gathered around to sing *Der Winterabend*, one of the last songs to be written by the romantic young man, the centenary of whose death is being mourned in world-wide festivals this year.

(EDITORIAL NOTE: *A recent picture of Schubert's home in Vienna is shown at the bottom of this page.*)

"Winona" Is Given in Minneapolis

MINNEAPOLIS, Feb. 1.—Before over 9,000 persons, the opera "Winona" was given in the Minneapolis Municipal Auditorium, on Jan. 27, with the composer, Alberto Bimboni of New York, at the conductor's desk. The performance was sponsored by the Minneapolis Central Committee of the American Legion Auxiliary.

Box office receipts were in excess of $15,000 and expenses so much less that a substantial sum of money will go to the auxiliary.

A feature of the evening was the awarding to Mr. Bimboni of the David Bispham Memorial Medal offered by the American Opera Society of Chicago, Inc. Mrs. Edmund J. Tyler came from Chicago and made the presentation.

For the past three weeks the composer has been in Minneapolis training the chorus, orchestra and principals. The cast was:

Winona .....Irene Williams
Chatonska .....Ernest Davis
Matosopa .....Chief Capolican
Wabashaw .....George Walker
Weeko .....Agnes Rast Snyder

The libretto, written by Perry S. Williams, secretary of the Minneapolis Civic and Commerce Association, is based on a Dakota legend. The location of the action is on the Mississippi River not far from Minneapolis, and the period is that of Indian days before the coming of the white man.

Authentic Material

In building his opera, Mr. Bimboni has used genuine Indian musical material and woven around it a score of real originality. One finds none of the so-called "Indian music," for the composer's research has convinced him that this presents a false concept of the inner feeling of the Indian as he existed in bygone days.

The Indian melodies are authentic, taken from phonographic records and other original sources, mainly supplied by Miss Frances Densmore of Red Wing, Minn., of the United States Bureau of Ethnology, who has collected this material for the govenment. The melodies express the romantic spirit of a poetic race, and the creative ability of the composer has been so aroused by them that the third act, the most Indian of the three, contains not one original Indian air.

True Music Drama

Mr. Bimboni's opera is a music drama in the true sense. One feels this in the overture and continues to realize it more and more as the work progresses. The construction is definitely in the modern idiom, but vocal melody and rhythm are always supreme. The orchestral score supports the voice parts and intensifies them, enabling the singers to present the words and action effectively. The vocal passages are not easy to sing, but present no serious difficulties to experienced performers. The love duet in the first act; the serenade of *Matosopa* in the second act; *Winona's* second act aria; *Chatonska's* apostrophe to the open in the first act; the feather duet; *Winona's* aria in the third act—these are only a few of many fine numbers.

The music matches the impressive and poetic words. This is evident in frequent changes of time which exactly suit the cadence of the lines. The orchestration is rich, full and quite modern.

Excellent Performances

Taken as a whole, the performance was excellent. With an amateur chorus, one could not expect the precision of professional singers, yet many an opera company would be grateful to possess the fine voices, the real devotion and the enthusiasm of this group. The orchestra was distinctly good. It was recruited from the various theatres and moving picture houses, the Symphony Orchestra being away on its mid-winter tour. Additional notes on the performance and pictures will be published next week.

H. K. ZUPPINGER.



IN this house, a two-story Viennese structure with a sloping roof, Franz Schubert was born one hundred and thirty-one years ago last Tuesday. Above the doorway is a grey marble tablet bearing the inscription FRANZ SCHUBERT Geburtshaus, while to the left is a lyre crowned with a star and to the right a chaplet of leaves containing the words 31 Jänner 1797. A small bust of the famous composer is mounted above the tablet. The house number, 54 Nussdorferstrasse, appears to the right of the entry. (See story top of page.)

Beecham Directs Band from Chair

Suffering From Accident, Leader Is Wheeled to Philadelphia Platform

PHILADELPHIA, Feb. 1.—Sir Thomas Beecham's will power triumphed over extremely adverse physical conditions at the concerts of the Philadelphia Orchestra last week. The English guest conductor, suffering from a painfully twisted ligament in the foot, was trundled up on the stage of the Academy of Music on Friday afternoon in a wheel chair. He conducted, with one foot upon a cushion, from within the steadying inclosure of the kind of jury box contraption, which some directors use in rehearsals.

As an exhibition both of pluck and artistic determination this was an unusual scene. Sir Thomas's injury had been received in Washington in a traffic jam, a few days before his Philadelphia début. In spite of everything, however, the visitor with his undulating arms and very flexible bâtonless hands, gave a characteristically ingratiating performance, notably of those eighteenth century "novelties," which he delights to rescue from semi-oblivion. The program in full was as follows:

Overture, "Teseo" .....Handel
Musette from "Il Pastor Fido".....Handel
Bourrée from "Rodrigo".....Handel
Intermezzo from "A Village Romeo and Juliet" .....Delius
Symphony No. 34 in C major (K. 338)...Mozart
"EIn Heldenleben" .....Strauss

The persuasive English musician was at his best in the charming selections from Handel, in the rarely given Mozart symphony and in the poetic and typically melodic and contemplative Delius offering. He extracted an exquisite tone from the string choirs, accenting, as is his habit, the sheer melodic values of the classic works and the Delius novelty. Something of the "bite" and vibrant insurgency and particularly the irony of the "Heldenleben" escaped him. The reading, too, lacked sharpness of outline. But allowance must be made for physical weariness and strain at this stage of the program. It might be said that Sir Thomas actually conducted an entire concert while standing on one foot. At the close, he was wheeled, seated and bowing to the applause, off into the wings.

The Jeritza "Carmen"

The Jeritza "Carmen" was greeted with many plaudits in the Academy of Music on Tuesday night and with tart criticism by the press the next day. This commentator found the Viennese prima donna's conception of what has become one of the most difficult parts in all opera rather less wilfully sensational than it was colorless, negative and unvitalized. It was a somewhat sulky and unattractive and, on the whole, not an interesting portrait. Although clearly intent upon making it come to life and working very hard in the part, nevertheless the popular soprano missed fire, vocally and histrionically. In her escape across the bridge in act one, Mme. Jeritza's physical exertions resulted in the toppling over of the railing of the approach and Mr. Martinelli seemed not at all pleased with this hapless display of vigor. His expression in taking the curtain bows was far from genial.

The Italian tenor was in good voice, and except for presenting a somewhat too mature appearance—a matter of make-up—gave an excellent interpretation of *Don Jose*. Mario Basiola was a fairly satisfactory *Escamillo*, Queena Mario filled the requirements as *Micaela* and Merle Alcock Charlotte Ryan, Picco, Bada and Louis D'Angelo were suitably placed in auxiliary rôles. Louis Hasselmans was indisposed and Wilfred Pelletier conducted.

An effective performance of "Lohengrin" was given by the Philadelphia Civic Opera Company in the Metropolitan Opera House on Thursday night. The music drama was sung in English with rather mixed results. Had all the performers enunciated as incisively as Nelson Eddy, the admirable young baritone, who portrayed the *Herald*, the text would have been notably intelligible. Alma Peterson of the Chicago Company sang the rôle of *Elsa* with much resourcefulness and presented a charming picture. Also from Chicago was May Barron, whose fresh ringing contralto was heard to advantage in the music of *Ortrud*. Tudor Davies proved a good *Lohengrin*, pictorially and vocally. Reinhold Schmidt was a better *Telramund* vocally than dramatically. Sigurd Nilssen's sonorous basso lent distinction to the part of *Henry*. Mr. Smallens conducted with authority.

H. T. CRAVEN.

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$450,000 Deficit In Chicago Opera

Guarantors Call To Be Ten Per Cent High This Year, States Mr. Insull

CHICAGO, Feb. 1.—Guarantors of the Chicago Opera Company will be asked to meet a deficit of $450,000, ninety per cent of the $500,000 pledged this year, it was announced by Samuel Insull, president of the company, in the course of a speech at the annual gala performance given in the Auditorium Friday night, Jan. 27. Mr Insull also told of the completed plans for financing the $20,000,000 opera house project at 20 Wacker Drive.

The guarantors' call will be ten per cent higher this year, Mr. Insull explained, because of the increased expenses of the season.

Very High Expenses

"Our expenses have been very high," he said, "mainly owing to the increased cost rental of the theatre and the loss we have had to bear because of inability to obtain tenants when we are not occupying the theatre. This increase is upward of $82,000. I cannot predict any relief next year, with the necessarily high rental, as we are not prepared to contract for its use except for next season with an option on the season to follow.

"We have given in the season just closed the same number of operas we gave last year, thirty-four, but with this difference: Whereas last year we gave twenty-four in Italian, this year we gave nineteen; last year five in French and this year nine in French; last year three in English, this year four in English. Last year we gave two in German and this year the same number.

"We will have given altogether by tomorrow night 107 performances for the season as against ninety-nine last season, the total receipts averaging an increase of about 8 per cent over last year.

Asks New Guaranty

"We have got to appeal to you to have a little patience," he continued. "We shall have to ask the present guarantors and others for another very substantial guaranty after this five years has expired, and after that probably a much reduced fund, until finally the necessity will have disappeared altogether. Probably in ten or twelve years the savings in charges will make a decided impression upon the cost to guarantors such as exists today.

"Eventually we will create a great property free of debt, and that property will be at the disposal of trustees to give the community opera at reasonable prices without the necessity of a guaranty. The prospect of accomplishment in the future is most alluring. We have as our goal the possibility of leaving a heritage to posterity which will be of impelling force to us all, which will keep us all at this work until the goal is reached and success attained."

The program at this gala performance consisted of the first act of "Lorely" sung by Claudio Muzio, Antonio Cortis and Luigi Montesanto; the third act of "Aïda" with Rose Raisa, Charles Marshall and Giacomo Rimini; the first act of "Pagliacci" with Eide Norena, Fernand Ansseau, Richard Bonelli and José Mojica; and a ballet, "Spanish Caprice" by Rimsky-Korsakoff, headed by Swoboda and Yurieva.

Giorgio Polacco, conductor, had recovered from his recent attack of appendicitis, and was present in the audience but was not able to conduct.

Twenty-Third Period Marked With Special Program

The twenty-third anniversary concert in the Institute of Musical Art was given on Monday evening, Jan. 16, by the Musical Art Quartet, assisted by Hulda Lashanska, Frank La Forge and Gerald Warburg. The anniversary concert is given each year on the date of the birthday of Mrs. Betty Loeb, in whose memory the Institute was founded by James Loeb.

The Musical Art Quartet is composed of Sascha Jacobson, Paul Bernard, Louis Kaufman and Marie Roemaet-Rosanoff, all graduates and holders of artists' diplomas of the Institute. The program consisted entirely of compositions by Franz Schubert; the Quartet in A Minor, Op. 29; a group of songs by Mme. Lashanska, with Mr. La Forge at the piano; and a Quintet in C Major, Op. 163, by the Musical Art Quartet and Mr. Warburg.

William J. Guard Writes to Irving Weil

Dear Irving:

As a matter of fact is it true that opera unlike other forms is today just what it always was? Conversely, are the other art forms after all so radically different from what they were in times gone by? Wherein has painting really changed? or literature? or sculpture? or architecture? or the drama? Fundamentlly have they changed at all? Compare Sophocles with, say, Ibsen; or Aristophanes with Bernard Shaw. Is Rodin so far from Praxiteles? The Towers of Babylon from the Woolworth Building?

Now and then, of course, a genius comes along and pulls out a new stop or gives a new slant to some art form, discovers a new medium invents a new tool—note Shakespeare and Dante; Giotto, Michael Angelo and Branante; Botticelli, Raphael, Leonardo, Titian—each in his specialty.

And opera—one of the youngest art forms—is it possible that you won't agree the underlying principles have been the same for the beginning, although Monteverdi expressed his personality in his own way just as outstanding composers such as Mozart and Gluck and Weber and Verdi and Wagner? Distinction, without basic difference it seems to me, is what one finds Wagner succeeded in spite of his philosophical verbosity because in the end he wrote operas. Latter day attempts to find a fourth dimension, so to speak, for opera have failed. What have any of the so-called modernists achieved? Who wants to sit a second time through any of their out-givings? Perhaps you may—Not I, thank you!

BILLY.

New York, Feb. 2, 1928.

Songs Accompanied by Clarinets

Cincinnati Conservatory Gives Unique Program. College Orchestra Appears

CINCINNATI, Feb. 1.—A unique event held in the Cincinnati Conservatory of Music was a song recital in which all the numbers were accompanied by one or more clarinets. Most of the works were unfamiliar; and it is believed that two of them, by Mozart, had not been heard before in America. The clarinet was represented in all its sizes—the little one in E Flat, the usual instruments in B Flat and A, the rare basset horn, (which is an alto clarinet in F) and the bass clarinet. The program was under the direction of John A. Hoffman and Burnet C. Tuthill.

The College of Music Orchestra, under the direction of Adolf Hahn, gave an interesting concert in the College Auditorium on Jan. 19. Orchestral numbers were the Overture to "The Marriage of Figaro" and Schubert's Unfinished Symphony. Soloists were: Minette Humphreys, 'cellist, from the class of Walter Heermann; Helen Dowling, pianist, from the class of Frederick Hoffman; Bertha Paszty, a soprano pupil of Giacinto Gorno; Carol Mathias Tiemeyer, soprano, from the class of Mrs. Adolf Hahn, and Herbert Newman. Ruth Morris, graduate violinist and faculty teacher, is concertmaster of the Student Orchestra.

Fraternity Holds Convention

Sigma Alpha Iota, one of the oldest musical fraternities, held its Beta Province Convention in Cincinnati with members of Eta Chapter of the College of Music as hostesses. The sessions were held in the Hotel Alms. Eta Chapter celebrated its fourteenth birthday with a luncheon. Program contributions came from Sigma Alpha, Illinois Wesleyan University, Bloomington; Sigma Beta, Ohio University, Athens; Sigma Delta, University of Illinois, Champaign; Sigma Pi, Illinois Women's College, Jacksonville; Sigma Chi, Miami University. Hazel Ritchey of Lincoln, Neb., national president, reviewed the work of the fraternity.

The Wyoming Music Club held its January meetitng in the home of Mrs. L. B. Dobie. William Smith Goldenburg, music critic on the staff of the Cincinnati *Enquirer* discussed American music. Local composers were represented by Mrs. D. E. Rouse.

GRACE D. GOLDENBURG.

Famous Artists Delight Portland

Bartók, Gadski, Melius and Ney Acclaimed. Club Programs Also Enjoyed

PORTLAND, ORE., Feb. 1.—Béla Bartók, Luella Melius, Elly Ney and Johanna Gadski are artists who have been acclaimed in appearances here.

Bartók was presented by the Portland Chapter of Pro Musica. His program consisted of compositions by himself and by Kodály.

An exceptionally large audience applauded Mme. Ney when she appeared as piano soloist with the Portland Symphony under the bâton of Willem van Hoogstraten. Her numbers were the B Flat Concerto of Mozart and Liszt's "Wanderer" Fantasie. "Fingal's Cave" Overture by Mendelssohn and Respighi's "Pines of Rome" were orchestral numbers which received impressive treatment at the hands of Mr. van Hoogstraten.

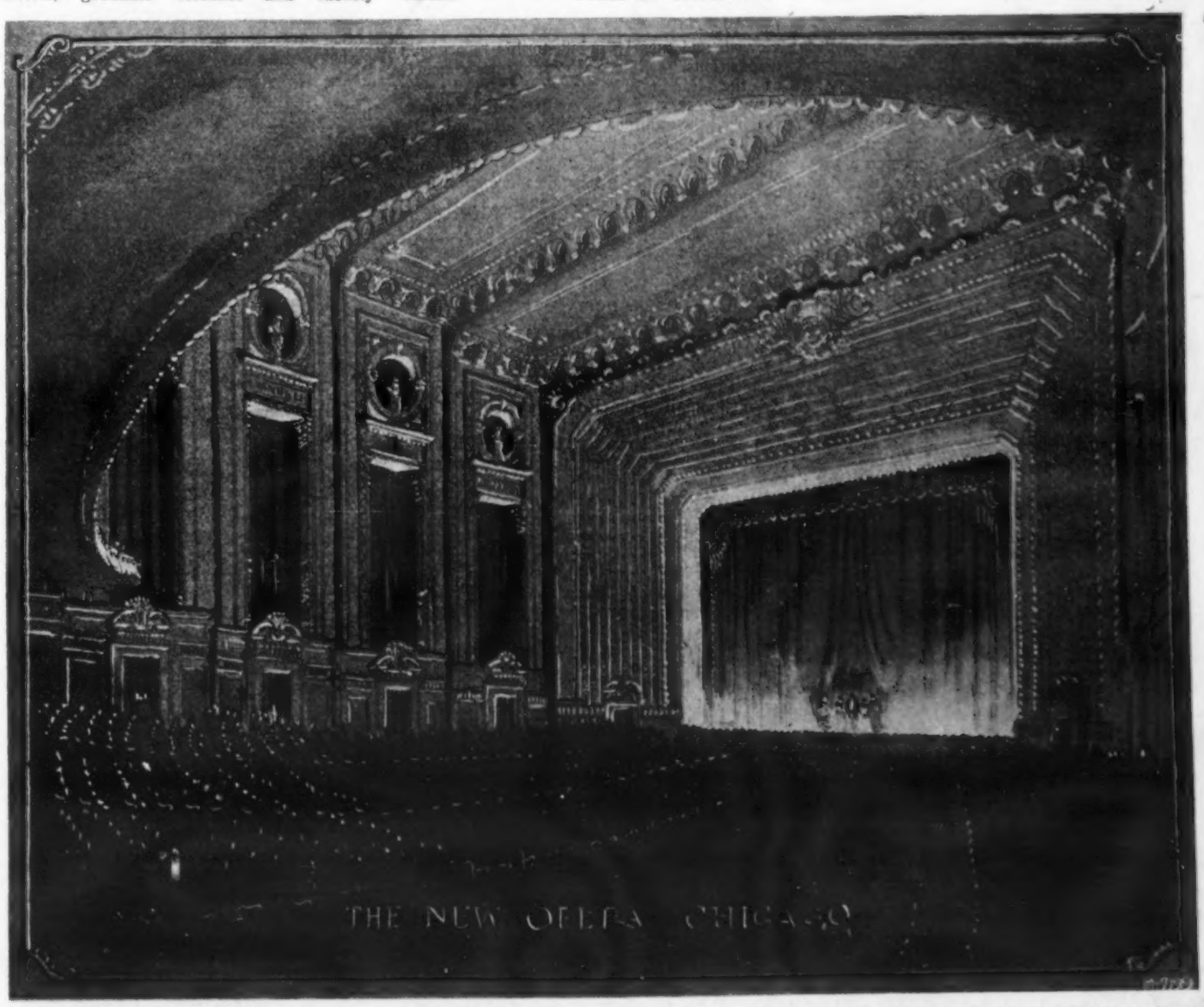
Recitals in Series

Mme. Melius, accompanied by Vernon Behymer, gave a program of French, German and English soprano songs, in addition to arias from "Rigoletto," "La Perle du Brésil" and "Dinorah." Robert Millard played flute obbligati. This concert was an event in the Chloe Nero Series, as was a recital by Edouard Hurlimann, concertmaster of the Portland Symphony. Franklin Riker, tenor, and Lois Long, soprano, assisted. David Campbell and John Hopper were the accompanists.

Mme. Gadski, with Margo Hughes at the piano, was heard in the Heilig Theater in soprano arias from "Aïda" and "Tristan and Isolde," and in lieder.

Deems Taylor's "The Highwayman" was the feature of a municipal program furnished by the Treble Clef Club, directed by Rose Coursen Reed. The soloists were Marguerite Carney, Ada Wise and Mrs. Ray Lansworth, sopranos; Rose Friedle-Gianelli, contralto, and Stuart McGuire, baritone. Edgar E. Coursen and Maude Ross Sardam accompanied.

JOCELYN FOULKES.



The First Published View of the Interior of the New Chicago Opera House From the Architect's Sketch, Sent Exclusively to Musical America. This View Shows the Elimination of the Side Boxes. On the Main Floor Will Be 1700 Seats. The New Building Is a Forty-two Story Structure Described in Our Issue of Jan. 21, and Will be Ready for the Season of 1929-1930.

Old Russian Choir Amazes Berlin

Furtwängler Still a Mystery

By PAUL HOYER

BERLIN, Jan. 15.—This week brought unusual visitors: the Russian State Choir of sixty adults and forty children's voices, which before the world war was often heard in the musical centers of Europe—it was then called the Imperial Russian Choir, —came to Germany for the first time since the revolution. Three concerts within one week were offered to Berlin music lovers.

The outward aspect of the organization is severe, almost forbidding. The children dressed in drab, black-grey, uniform workers' clothes, the woman in plain black, the men in dark sack coats or cut-aways—quite a contrast with the multi-colored, gay national costumes of pre-war days.

All this was forgotten when this unusual organization began to sing. Prof. M. Klinoff, director of the State Conservatory at Leningrad, has had charge of the choir since 1919, and has trained the singers to follow the slightest movement of his hands. Indeed, he uses no bâton, he seldom beats time—a few motions of his hands are sufficient to bring about the most extraordinary crescendos, decrescendos, and sforzandos.

The first and third evenings were devoted to folk songs from the various sections of the vast Russian Empire, the second to the rendition of Rachmaninoff's Mass. The ear must first become accustomed to the somewhat unusual combination or blending of sounds produced by the mixture of women's and children's voices. The effect is somewhat shrill whenever the chorus sings loudly. Also, the solo parts are usually sung by members who seem to mistake excessive tremolos for soloistic superiority.

But what wonderful basses! What a rich ensemble! What devotion to music! Though every word sung is in Russian, the Russian scenery seems to rise before the listener. He shares the hopes and sorrows of the Slavic race, communicated to him through the hundred singers on the stage. Who can forget the rendition of the time-honored song of the Volga boatsmen?

Furtwangler Conducts

The week further brought the sixth subscription concert of the Philharmonic Orchestra conducted by Wilhelm Furtwängler. This outstanding German Kapellmeister chose the "Prometheus" Overture by Beethoven as an opener, followed by the soloist, Wanda Landowska, and closing with Bruckner's Seventh Symphony.



Arthur Honegger, Swiss Composer Whose Works Are Being Played Frequently Here and Abroad.

Whatever one may think of Bruckner—I confess I find him, despite the many sublime passages, somewhat tedious,—certain it is that there is no better interpreter of the late Austrian master in Germany than the conductor of the Berlin Philharmonic and the Leipsic Gewandhaus. Furtwängler throws himself so whole-heartedly into the work, conducts it with such warmth and such passion that passages that seemed arid before become pregnant with meaning.

To place Mme. Landowska into the big Philharmonic Hall with her frail little cembalo was a mistake. I sat in the eighteenth row and confess that the delicacies and niceties of Haydn's D Major Concerto for Cembalo were lost on me. A thin, faint sound, glassy in quality, was all that remained by the time it reached me. The cadenzas only gave one an inkling of the mastery and perfection of Mme. Landowska's unique art.



Maria Ivoguen, Who Sang in 'Manon Lescaut."

Incidentally, Furtwängler keeps everybody guessing as to why he requested the New York Philharmonic Orchestra to release him from his three-year contract during 1928-29. He declines to be interviewed, and merely points to his "European dispositions." These include the concerts of the Berlin Philharmonic, the Leipsic Gewandhaus, and the Vienna Philharmonic, further the annual Brahms Festival, the conduction of a large Vienna chorus and concert tours with the Berlin Philharmonic.

Furtwängler has his hands more than full, of this there can be no doubt. It is also rumored that he is at work on a symphony of his own. For the present, certainly, Furtwängler prefers to keep everybody guessing.

The Lener Quartet

The Lener String Quartet of Budapest proved another high-spot of the week with its two concerts in the Singahademie. It is to be ranked with the top-notchers that visit Berlin annually—the Rosé Quartet of Vienna, the Busch Quartet of this city, the Guarneri Quartet of Russia. The tone of this aggregration is the sweetest I have yet heard —in fact, one or the other of my German colleagues finds the tone too sweet and sugary. It did not strike me that way, for coupled with the sweetness there is a bigness, a volume of tone that imparts the necessary virility.

The first evening brought César Franck, H. Purcell, F. Xaver Richter, and Beethoven. The quaint old Richter D Major Quartet seemed especially to please the audience. The second evening opened with Schubert's D Minor Quartet. One could have heard a pin drop when the sublime movement, "Death and the Maiden," was rendered. Followed Haydn's delicate D Major Quartet. The evening was closed with Brahms' F Minor Piano Quintet. Olga Loeser-Lebert, who for years has traveled with this ensémble, proved a worthy partner. All five played the Brahms number with a dash and verve that enthused the audience.

The quartet may well be proud of its instruments: Lener has a Stradivarius violin from 1709, Schmilowicz an Andreas Guarneri, Roth a viola of priceless value built by Amati in 1630, and Hartmann a Comadius-Sept cello from 1702.

Ernst Kunwald, years ago the steady conductor of the Berlin Philharmonic, returned after many years to pilot the Philharmonic through a program including Havdn's Fifth, Beethoven's "Eroica," and Handel's B Minor Concerto Grosso. The *pièce de résistance* was the "Eroica," but since hearing Karl-Muck rise to his greatest heights conducting it during the Salzburg Festival Plays of 1925 with the Vienna Philharmonic I confess that later renditions, even one by Furtwängler a few months ago, have somehow left me cool.

At the Opera

The Staedtische Oper (civic opera) dug out a shop-worn work which has rather been in the discard with German opera managers: Massenet's "Manon Lescaut." The purpose was obvious: to afford Maria Ivoguen, leading German coloratura singer, an opportunity to star in a rôle musically as well as personally especially suited to her. Frau Ivoguen completely dominated the performance. Her bell-like, clear voice enchanted, as it always does, the audience—the rest of the cast had a hard time of it to win even moderate recognition.

Few people seem to know that Frau Ivoguen's real name is altogether different. She is the daughter of a Viennese nobleman who was very loth to have his daughter go on the stage. In the pre-war imperial days for a lady of noble birth to become an opera star was considered almost scandalous. Unless I am very much mistaken, Frau Ivoguen's father's name was von Guenther, her own Christian name Irma. In order to spare her family trouble, she simply contracted Irma von Guenther into Ivoguen.

Otto Klemperer, the new general musical director at the Kroll (state) Opera, is experimenting. He wants everything subordinated to his will as both conductor and regisseur. Stardom has no place in his program. Severity and simplicity of stage setting are further points in his creed.

The "Don Giovanni" of Mozart brought out by him this week was an exemplification of his theories. The artists were second rate, but absolutely trained to Klemperer's will, who places the ensemble far above the work of the individual. He also demands an almost ascetic reserve, and seems to frown upon monumental effects.

The stage setting was correspondingly severe, the sky left dark throughout. The rear part of the stage was raised, with a curtain from time to time hiding it from view while the scenery was changed. The scenes followed without interruption.

American Singer in Berlin

By PAUL HOYER

BERLIN, Jan. 15.—The musical high-spot of Berlin's first week in the New Year was the 'cello recital by Gregor Piatigorsky, first 'cello soloist of the Berlin Philharmonic Orchestra. It is no exaggeration to say that, barring only Pablo Casals, Piatigorsky has no equal in all Europe. There is a beauty of tone and a soulfulness of interpretation which stamp this young Russian, who is only in the middle twenties, as a musician of the highest order.

Piatigorsky's program brought, among other things, Bach's Suite in C Major for 'cello alone. It was a revelation—especially the Sarabande. Piatigorsky was also at his best in the Rachmaninoff Sonata, Op. 19, to the successful rendition of which his partner, the Polish pianist Karol Szreter, contributed in no mean measure.

Mr. Piatigorsky also gave a première, the Reverie and Exotique by Mainardi, exquisitely rendered but, as far as could be judged from a first hearing, showing little originality in composition, though of sound, earnest musicianship.

The evening of Jan. 5 brought two venerated masters of the piano to the stage: Emil von Sauer at the Philharmonic and Conrad Ansorge at the Singakademie. Sauer, one of the great pupils of Franz Liszt, still delights with his light touch, his scintillating interpretation, the elegance and grace of his rendition. Ansorge, classic interpreter of Beethoven, devoted his evening to Beethoven rondos and sonatas, among them, by request, the Pathétique, his playing of which provoked a storm of applause.

One other pianist deserves special mention: Carlo Zecchi, the promising Italian who, beginning with Vivaldi-Bach and ending with Paganini-Liszt, made Schubert's C Major Fantasie the center of his program. He fascinates his public.

American Singer's Debut

The week also brought the operatic début in this city of an American artist, Marion Claire of the Chicago Opera, who sang *Desdemona* in "Othello" at the State Opera. The writer was unfortunately unable to hear this artist, but understands she is seriously under consideration as a regular member of the State Opera roster. Since the death of the brilliant Russian soprano, Zinaida Jurjewskaya, who ended her life in a fit of dejection over a year ago, just before a New York Metropolitan Opera contract reached her, the State Opera has been looking for someone to replace her.

Max von Schillings, former director-general of the Prussian State Opera and composer of "Mona Lisa," which is in the répertoire of a number of German operatic houses, has furnished somewhat of a sensation by conducting, from Christmas through New Year's, Jacques Offenbach's familiar old operette, "Die schoene Helena," (Beautiful Helen), in the Metropole Theater.

Schillings, it will be recalled, was dismissed two seasons ago in a quarrel over the budget (Schilling favored better pay for the chorus and orchestra), be received his longé from the Prussian Ministry of Education and Culture, despite the fact that every musical critic in Berlin stood behind him. Since then Schillings has been guest conductor in Spain, Latvia, Danzig, also in various German cities and with the Berlin Philharmonic Orchestra.

Two soloists from the State Opera were engaged by the Metropole to bolster up the cast of "Helena"—Violetta de Strozzi as *Helen*, and Karl Aagaard Oestvig as *Paris*. It is not easy, however, for a grand opera prima donna like Mme. de Strozzi to adapt herself to the light style of the operette, so that her performance lacked snap. And it was rather pitiful to see a man of Schillings' caliber and ability torture himself with a second rate orchestra and a musically inadequate cast. The great veneration in which a large part of the Berlin music loving public holds Schillings however, found expression in the ovation given him every night as he appeared at the conductor's stand.



Wanda Landowska, Harpsichordist, Who Played With the Berlin Philharmonic.

PITT PROMOTES "OPERA INTIME"

Monteverdi in Modern London: Recent Concerts

By LEIGH HENRY

LONDON, Jan. 28.—An excellent departure, under Percy Pitt, director of the London music control of the British Broadcasting Corporation and noted as a Covent Garden opera conductor, is the production of "studio operas," in which, of course, the *opera da camera,* or chamber opera of early classicism predominates.

The event to date has been the performance of Monteverdi's "Return of Ulysses." This here has been somewhat in disrepute since James Joyce translated him as being guilty of language horrifying to the National Purity League. Monteverdi, living before the necromancies of romantic opera or the idiosyncrasies of modern iconoclasm demanded curses as hall-marks of creative individuality, has given the world an *Ulysses* whose song is imbued with the green freshness of the Greek Anthology itself.

It is the music of a Renascent Italy delighting in young lyricism after the heavier canticles of the Middle Ages. It is essentially the Italian spirit of this father of the *dramma per musica,* one of an age which, as Remy de Gourmont would have it, "Saw itself already classic in its youth," before music-drama and melodrama became synonymous, very lyrical, full of truly dramatic touches of color and withal naive in its sense of intimate poise,—music written to be performed by music-lovers ere we came to know the amateur as the tyro, in intimate surroundings.

The soloists were Astra Desmond, Dorothy d'Orsay, Stiles Allen, Leonard Gowings, Parry Jones and Harold Vincent, all artists of operatic achievement, yet sufficiently mobile to forget undue operatic mannerisms in giving a fine performance, the insight of which must go to Percy Pitt's credit.

Orchestral Concerts

Three orchestral concerts stand out, that directed by Ansermet with the Royal Philharmonic, that given with unequalled mastery by Sir Hamilton Harty, with the Hallé Orchestra, and the Wagner concert of the London Symphony directed by Albert Coates. The first gave us a novelty in the Sinfonia concertante for piano and orchestra by William Walton. Walton has already distinguished himself by his overture "Portsmouth Point," a feature of the last International Society for Contemporary Music Festival and, less unanimously, by his provocative music to Edith Sitwell's camouflaged recitation, "Facade."

The new work is more retrospective, but has individuality of diction and charm without sentimentality. The piano part, adequately played by Yorke Bowen, is effective; but there is an over-intellectual touch in the orchestration, which, brilliant at times, is equally dull at others, climaxes coming so heavily and numbingly as to obscure delicate succeeding effects. There is some pleasant lyricism; but scholarship here rather over-rides the honest-to-goodness virility of "Portsmouth Point."

It is well for a modern to show Smith, Jones and Robinson that he does what he does because he wishes and not because he cannot emulate the classic manner and in so demonstrating to give that manner a showing; but one prefers music out of fancy dress, like people, for the most part, unless, of course, the spirit be that of carnival, which is not Walton's here. So often the classic metre becomes confounded with the Oxford accent.

The other outstanding item of Ansermet's program was the promised full version of Ravel's "Daphnis and Chloé," given with aid of the Royal Academy choir,—but still lacking the pirates' panic scene and the dance-contest of *Daphnis.* The very spirit of Greek pastoral imbuing this music, as fresh as when one first heard it a decade and more past in Paris, was wholly expressed in Ansermet's reading, sensitive, subtle and withal amazingly scintillating and brilliant.

The dire presages of the Schubert centenary flood had not yet attained force enough to mar the reading of the Unfinished Symphony, which, from the mystically aloof enunciation of the initial theme, through its subsequent individually-varied mood-sequences, was given a highly original interpretation. The outstanding items of the Coates' concert were the two duets, from "Valkyrie" and "Tristan and Isolde," respectively, sung by Gota Ljungberg and Walter Widdop and the splendidly culminating Rhine Journey layed by the orchestra, from "The Twilight of the Gods."

British Innings

The work of the week, for me, however, was a British one, the new Symphony No. 2, by Ernest Bryson, scheduled for the Hallé concert under Harty. One uses the term new in the English sense, meaning first performance. The work won a Carnegie Award in 1917,—so it has had fortunately speedy production! Bryson, whose lovely and spiritually sensitive music-drama, "The Leper's Flute," was a first London performance feature of the recent British National Opera Company's season,—a work marking a fresh departure in that it is symbolic in feeling and under-interior moods rather than external incidents, though full of vivid picturesque touches derived from the imported Malayan environment of the Dutch East India Company period of Cape Colony history in which the poetic theme is laid,—is a composer who resembles the famous Russian "Five" in that a large part of his earlier work was composed as an amateur,—that is, an *amatore* in the real, original Italian sense. He created the splendid First Symphony, produced under Bantock, the orchestral suite "Voices," played under Sir Henry Wood, the "Impressions of a Summer's Day" (on early poems by myself), given at the First Music League Festival and many other notable works while partner in a cotton-broking business in Liverpool.

Masterly, sensitive and imaginative as was the First Symphony, the Second Symphony transcends it. It has to be placed beside the Elgar symphonies to realise its fine musicianship. It is the music of a poet, but a poet also a thinker. It makes the symphony a medium for the most intimate expression and yet it carries interior moods, through mysticism, to a level of majesty. Like Delius, Bryson stands apart from all vogues or self-conscious modernities, which does not mean that he is retrograde. Whatever his vista embraces historically, however, there are still his individual eyes viewing it and behind these his extremely personal mind. He is a master of orchestration and this power is never one that he exploits ostentatiously. The key to his work is in his Scots nature, where a typical sense of atmosphere and the influence of natural moods always finds ultimate translation into mystical exaltation.



Percy Pitt of Covent Garden.

Chamber Concerts

Ansermet directed the Contemporary Chamber Music concert of the British Broadcasting Corporation. It comprised the Chamber Symphony of Schöenberg, a Concerto for piano and small orchestra by Schulhoff, with the composer as soloist, the Octet of Stravinsky and the first London performance of Milhaud's ballet "The Creation of the World."

"One could not feel that full rehearsal necessary to manifest Ansermet's unique insight into the individualised *timbre* of chamber-orchestral music had been attained; but there was a general translucense very rare. Beside the textual clarity of the Stravinsky work the romantic tissue of the Schöenberg work suffered. Philosophic preoccupation here seems to have obscured the composer's sense of proportion. The moods of the music exceed and weigh down the medium. The Milhaud ballet seriously lacked *mise-en-scène.* Its rhythmic devices demand their corelative movement. There is however, an amazing ingenuity and imagination evident and most particularly Milhaud, in applying his atonalism to produce naïve effects, never mistakes baldness for simplicity—a point which some of our native musicians might mark. There is a virginal mood through this music, akin to Else Lasker-Schueler's poem of

"The child-God with his companions two
in Eden walking."

It disappointed some. But one cannot expect the Book of Genesis, in no matter what reading, to bear semblance to modern Gotham.

"JONNY" INCITES VIENNA OPERA WAR

By DR. PAUL STEFAN

VIENNA, Jan. 23.—As with other things, when the opera as a *genre* kept within its operatic sphere, it did good work. And one need only recollect the classical warfare between the Gluckists and Piccinnians in Paris, and the rivalry of the German and Italian operas, the Berlin Webers, Spontinis, and E. T. A. Hoffmans, to realize what has happened since about 1920 in Vienna, with its inherent feeling for romanticism and enthusiasms.

The theatre seems to welcome its lightning stroke of dissension; the public, which is not entirely reconciled to the political mess, cares only for a singer, a dancer, a composer, in the theatre. Since the seventies the Viennese has immersed himself in Wagner, Brahms, Bruckner, Hugo Wolf, Mahler, Richard Strauss, Schönberg, preferring the musician much more than the poet and painter. In the end, he has reached such a state of stagnation and depression that it is more than probable he will not be able to find a way out.

The economic situation in Austria is still very poor, with some 300,000 workers unemployed. Those who have work need all their efforts to keep alive. The standards of the American workers are scarcely known here. There are of course plenty of critics, with notices here and notices there, producing a diversion for the newspaper reader. And politics of course plays a part. The fault of it all is Ernst Krenek's Negro-and-jazz opera, "Jonny spielt auf." The premièr, as you know, provoked a great deal of discussion. The Wiener Oper, formerly a court theatre, today is controlled by the Finance ministry, which directs its répertoire and engagements.

"Jonny" Starts War

It is not generally known that no one may be engaged by the Wiener Staatsoper without first addressing the Ministry. This Ministry gave the order to produce "Jonny," reserving the right to say how the opera should be produced. From the beginning the general director of both Staatstheaters was not very enthusiastic about the work, though the opera director, Schalk, received it with sympathy and realized how it should be produced. He saw what the outcome would be—that jazz was a strong argument, such as cholera.

The première was given on Silverster Day, the last evening of the year 1927, when the theatre generally gives pleasant performances, often parodies, frequently improvised by the players, in the carnaval spirit in honor of the Silvester Night. The opera generally follows this public manifestation of joy, but it did not this year. "Jonny" was produced with great success and immediately the opera war began, with the public interest so keen that at its fifth presentation every seat was sold.

The text of "Jonny" is extraordinarily concise, which greatly accounts for its triumph. The music has as much modernness as it requires and even the conservative public is caught by the jazz rhythm.

The triumph of the Wiener *Jonny* was directed by Robert Heger. Lothar Wallerstein was stage manager, and Oskar Strnad, assistant to Reinhardt, was responsible for the scenery. It is impossible to mention all who co-operated in the success of "Jonny." At best, there is Alfred Jerger as *Jonny,* who dances, plays the saxophone and sings, he is an artist and directs a whole concert.

On New Year's day the critics appeared. Dr. Julius Korngold in the *Neue Freie Presse* with all his decrepit fury and his cry for dignity only. Since the Wagner dispute the *Neue Freie Presse* has remained true to the Hanslick tradition. The other newspapers do not acquiesce in Dr. Korngold's opinion, and, without considering "Jonny" an epochal master work, they are very acrid against the lamentations, equivocations, and presumption of the *Neue Freie Presse.* An attempt to remove the work resulted in a complete fiasco.

The search for a national German work of art by the Bavarian Hakenkreuzsler was answered by the policy which the detectives in the opera house broke by the fifth presentation. Nothing further happened except that in a week and a half, after the première, newspaper notices still appear *pro* and *con* and hold the attention of the mass of the public. This in brief is the story of the newest Wiener opera war.

Thousands Will Sing in Gigantic Festival

VIENNA, Jan. 24.—Partly because this year is the tenth festival year of the Union of German Singing Societies but more particularly because it is the centenary of Shubert's death, this huge society of singers, which numbers among its members German voices from nearly all countries of the world, will hold its festival in Vienna from July 19 to 23. In addition to about 115,000 voices from the German-speaking countries of Europe, fully 5,000 persons are expected from the United States and elsewhere.

It will be the largest gathering Vienna has ever experienced and the problem of arranging accommodation for the gigantic influx of visitors has baffled all efforts of the local authorities to solve. All schools and public buildings will be thrown open by the government and approximately half of those coming can be taken care of in such make-shift dormitories, but there will be fully 50,000 with no place to sleep but the ground and no covering but the stars. The German Ministry of War has offered the Austrian government 60,000 beds, but the government can think of no place to put them.

Much of the festival music will be sung in open squares throughout the city, but the city is building especially for this occasion a vast auditorium capable of seating 50,000 with room for 40,000 singers and a 400-piece orchestra. It is planned to broadcast the music over a special radio station, although some doubt has been expressed as to the procedure with such tremendous sound volume. It has even been said in some quarters that the radio is wholly impossible, and considering the size of the chorus these doubts are perhaps justified.

Concerts and Opera in the Metropolis

Reviewed By William Spier

American Opera?

AND now we have with us, up at the Gallo Theater where the American Opera Company is well along in its New York season, something called the "Sunset Trail." This, our program informed us (and yours will too, if you go there, but why not take our word for it?) is in one act of two scenes. Reading further on we find that the music is by Charles Wakefield Cadman, the "poetic text" by Gilbert Moyle, that it was dramatized by Vladimir Rosing, staged under the direction of Michio Ito, and scenically mounted by Edgar Bohlman.

For the sake of record let us append the list of persons and their particular concerns, so:

Wildflower .....Helen Oelheim
Red Feather .....Clifford Newdall
Grey Wolf .....Howard Laramy
Chief .....Raymond Koch
Medicine Man .....J. Frederic Roberts
Tribe Councillors...John Gilbert, Charles Stone

Conductor—Frank St. Leger

When we referred to "The Sunset Trail" above as "something" we didn't mean to be merely humorous in an innocuous way. The basic identity of this opus really baffled us. Just what "The Sunset Trail" is we don't know, aside from being a fearful bore. It isn't an opera or a play with interpolated melodic delights or a pageant or a tableau or a pantomime or a musical comedy. Probably it's just an excellent combination of lavishly diluted music and bad stage direction.

The hopeful curtain arose upon an Indian camp in the mountains where a modest array of redskins wavered btween the advice of the warrior *Grey Wolf* and a pacifist *Medicine Man* as to whether or not the trespassing whites should be treated to a dose of tomahawks, spears, stones and arrows. Of course no one knows the answer to this except the Great Spirit, whom our braves forthwith leave to consult, and there's your first scene.

After the curtain has been dropped to denote lapse of several hours we behold the by no means affections of *Wildflower* and *Red Feather*, one for the other. This situation having been demonstrated, the tribe returns, convinced that belligerency shall be its motto and the braves hustle off carrying the luckless *Red Feather* with them. *Wildflower* and the rest of the squaws in the outfit sing *con dolore* for a few minutes. Then we behold the pitiful scene in which the entire band reelingly returns, each of its component parts clutching an invisible wound, each injury being readily traced to a different anatomical region than its most proximitous fellow. At the conclusion of "The Sunset Trail" the warriors all sing their last in a good healthy chorus.

The choral writing, now we come to think of it, is much the best, and the company did better by the Cadman ensembles than it had with those of Gounod and Mozart. Helen Oelheim, whose unhappy lot it was to be *Wildflower* for the evening revealed a voice of decided possibilities which she used to good effect with reasonable frequency. Clifford Newdall filled the mocassins of *Red Feather* neatly and Howard Laramy expounded the theories of *Grey Wolf*. The *Medicine Man* was quite trying.

W. S.

"Pelleas" Returns

AT the Metropolitan Opera House, January 25, evening. First time this season:

PELLEAS ET MELISANDE
Music by Claude Debussy

Melisande .....Lucrezia Bori
Genevieve .....Kathleen Howard
Little Yniold .....Ellen Dalossy
Pelleas .....Edward Johnson
Golaud .....Clarence Whitehill
Arkel .....Leon Rothier
A Physician .....Paolo Ananian

Conductor—Louis Hasselmans

That "Pelleas" requires one to be in a very particular frame of mind for the most contenting results there is little doubt. If you are careworn and weary you will find yourself considerably soothed by gazing at the mists Debussy creates. Perhaps, indeed, you will find yourself soothed right into the arms of Morpheus. And then you generally discover that what your foot was resting upon so unevenly all evening was your hat and that your right shoulder is more or less paralyzed, which sends you to bed with an evil attitude towards "Pelleas." Or, if you are the healthy sort, coming into that stuffy opera house with a firm step and ruddy cheeks, you are liable to get very fidgety at all this intagibility and leave the first time an usher goes by with a flashlight.

This state of things, we have come to believe, is due to "Pelleas" itself as much as to its performance. There are spots, sizeable ones, in the score, where our attention inevitably wanders, though we stay subconsciously in the atmosphere. Perhaps nothing is lost in this process, which is at least painless. We are lulled into forgetful repose by the delicate aural perfume of it. This music lurks in the shadows always, and it pulls those who essay its utterance into itself wtih the decent seductiveness of a sighing zephyr.

All of which is but the prelude to saying that not all of those moments of apathy we felt at last week's "Pelleas" may be laid with justice at the door of Mme. Bori (who, incidentally, made her season's bow on this



Hulda Lashanska, Soprano, Who Sings at the Waldorf on Feb. 7.

occasion) Mr. Johnson, Mr. Whitehill, Mr. Hasselmans, or any of the others. Mr. Whitehill's doorstep must be conceded to be particularly unblemished in this respect, for his *Golaud* is the one creature of flesh and blood that is recognizably involved. We may take exception to the consistent vociferousness of this *Golaud;* one does not, possibly, shout to himself in a forest, nor does one vehemently declaim difficult personal details. Yet we feel the realness of this character with distinct relief if we are sometimes embarrassed by his bluntness.

Miss Bori sang admirably (as much as anyone is allowed to sing in "Pelleas") for the most part and enacted her familiarly naive *Melisande* with success, though we, personally, never believe in her in the first scene. Mr. Johnson has been in better voice, but he, too, was persuasive. Mr. Rothier's *Arkel* was as excellent as usual. Mr. Hasselmans kept his desires well repressed.—

W. S.

"GOTTERDAMMERUNG" INDEED!

AT theMetropolitan Opera House, January 26, evening. First time this season:

GOTTERDAMMERUNG
Music-drama in three acts (six scenes)
(in German)
Book and Music by Richard Wagner

Siegfried .....Walthier Kirchhoff
Gunther .....Friedrich Schorr
Hagen .....Michael Bohnen
Alberich .....Gustav Scheutzendorf
Brünnhilde .....Gertrude Kappel
Gutrune .....Maria Mueller
Waltraute .....Karin Branzell
Woglinde .....Editha Fleischer
Wellgunde .....Phradie Wells
Flosshilde .....Marion Telva
I. Norn.....Merle Alcock
II. Norn.....Henriette Wakefield
III. Norn.....Dorothee Manski
Two men..... { Max Altglass / Arnold Gabor

Conductor—Artur Bodanzky

We should, we suppose, be grateful to get a "Göetterdäemmerung," at all, and we are, deeply so. This much willingly granted, we can go on to say that for us last week's accounting of the apotheosis of everything was, more often than otherwise, Not So Good. It was a performance ragged in what should have been its most vital details, hurried and undignified always, and strangely unspirited. Richard the First, Tyrant of Bayreuth, was brought down from his exalted throne and given a nasty drubbing which must have made his bones ache. It certainly made the Metropolitan rock with uneasy and surprised violence.

The principal regicide of the evening, the ringleader without whose machinations much if not all the disturbance would not have been possible, was Artur Bodanzky. Mr. Bodanzky began Thursday's performance fifteen minutes later than the usual "Götterdämmerung" starting time, which circumstance, in view of the tactics he subsequently adopted, took on the significance of a handicap sportingly imposed upon himself. By the end of the prologue he had gained considerably and at the conclusion of the scene in the Gibichungs' hall was five or ten minutes ahead of the game. But where Mr. Bodanzky really outdid himself was in the second act vassals' choruses, which under his never placated baton achieved a degree of celeritous discomfort that was remarkable and profoundly irritating. His jazzy version of the Trauermarsch was insult added to painful injury and his hand in the Immolation was devastatingly rough. The orchestra, moreover, contributed something far removed from technical perfection.

Fortunately we know that these things are not characteristic of Mr. Bodanzky's best nights, and hope (which, as is well known, springs eternal) will propel us to this week's "Götterdämmerung" with the wistful supposition that there has been one rehearsal in the interim.

There was some good singing, some execrable, none thrillingly great. As has been their joint habit of late, Mr. Schorr and Mme. Branzeil carried off the palm for finished, meaningful vocalism. Mme. Kappel, while a distinct improvement over any recent *Brünnhilde*, was not as successful as she has been with either of her first two roles in this country. No doubt much of her trouble was due to the unaccustomed tempi she was made to take. She was sincere and tasteful, as is evidently her wont, and was never objectionable in her presence. Mr. Bohnen, appearing in habiliments less startling than those of last season, went his own sweet way throughout the evening and did many things to make your blood boil. The capery *Siegfried* of Mr. Kirchhoff should also be written down on the reverse side of the sheet. Mme. Mueller's *Gutrune* was better.

Everybody kept a watchful eye in Mr. Bodanzky's direction.—W. S.

Szigeti's Only Recital

FOR those who have admired the aristocratic art of Joseph Szigeti and the refinement of tone which generally emanates from the conjunction of his bow and violin, his "only concert" appearance this season at Carnegie Hall, Monday evening, Jan. 23, had its moments of disappointment. In the laudable, but in this case, unfortunate, attempt to edify ears all too accustomed to the overworked violin -literature, Mr. Szigeti chose to play the Sonata No. 2 by Albert Roussel for the first time here. Still unfortunately, his performance of this uncouth work did not justify by technique or tone many minutes of distasteful music.

But better times were ahead (passing over the Tartini Sonata which opened the bill, and which proved a satisfactory vehicle for virtuosity) for there was Bach's Sonata in C for violin alone, some Roumanian folk dances compiled by Bartok and arranged for solo performance by Szekely, and a final group comprising Dvorak-Kreisler, Paganini and Darius Milhaud. The violinist shared the goodly applause of the multitude with his youthful and ardent accompanist, Ignatz Strasfogel.



Alexander Kelberine, the First Pianist to Give a Recital Under Juilliard Foundation Auspices on Jan. 30.

THE PIANO TWINS PLAY

GUY MAIER and Lee Pattison, those two protagonists of the doctrine that two pianos are better than one, came to town for the first one of their famous recitals this year at Carnegie Hall, Friday, Jan. 27, for the benefit of the National Music League. In the third section of the program, Ernest Hutcheson joined forces with the "keyboard twins" in a vigorous performance of the Bach Concerto in D Minor for three pianos, Albert Stoessel conducting his string orchestra from the Juilliard School of Music, over which Mr. Hutcheson presides as dean. For many in the audience of considerable size and variety, this was the high spot of the evening, although there were many bright moments in the preceding offerings.

Messrs. Maier and Pattison can always be depended upon for the perfect synchronization of playing which marks them as unique in this type of ensemble work. In their customary moods of exuberance and meditation respectively, they nonchalantly tossed off a program which consisted of a crisp Mozart Andante and Variations; a Daniel Gregory Mason's Fugue from a Divertimento; the Andante from the Brahms Piano Quintet and Chopin's Rondo in C. A second group was agreeably amusing, with the Coronation Scene from "Boris Godounoff," Moussorgsky's sonorous chimes having been arranged for the piano by Mr. Pattison; a simultaneous performance of the familiar "Butterfly" and "Black Key" Etudes, which had to be repeated before some of the listeners suspected what was happening; a laughable Prelude by Poulenc; "Siamese Sketch" by Eichheim and Liszt's paraphrase on themes from Mozart's "Don Giovanni" which was originally written for two pianos.

At the close of the printed program, Mr. Maier and Mr. Pattison having been generous with encores, everyone wondered how the three pianists could respond to the insistence of applause. They solved this in friendly fashion, the three of them sitting before one keyboard and enjoying themselves as much as the audience enjoyed them.—F. Q. E.

Applause for Gradova

YOUTH, sincerity, an unobtrusive yet solid technique and a certain amount of flash and fire seem to be universally conceded to Gitta Gradova, pianist, who gave a recital in Carnegie Hall Tuesday evening, Jan. 24, before an audience which was inclined to grant her even more. Nervousness, an accelerated tempo and slight brittleness of tone hampered the young lady in her first group, which was of Bach: the chorus of the Thirtieth Cantata, arranged by Saint-Saens; the chorale prelude "In Thee is Joy," arranged by Busoni, and the Italian Concerto. The second bracket was Miss Gradova's triumph, containing the "Danse Rituelle de Feu" by de Falla, Chasin's delightful "Rush Hour in Hong-Kong," a new piece by Salzedo and Edna Bentz Wood's "Polichinelle." This was the type of music in which she scored superbly, while a subsequent performance of Skriabin's Fourth Sonata showed her own partisanship for this work. Many listeners did not agree with her appraisal of Chopin which followed, but universal acclaim burst upon the heels of Liszt's "Mephisto Waltz," arranged by Busoni, which Miss Gradova endowed with magnificent brilliance.

Nina Koshetz Sings

NINA KOSHETZ, Russian soprano, sang for the first time since her appearance with the Musical Forum, which marked her return to New York this season, in Town Hall Thursday, Jan. 19. Included in her interesting and varied program were Bach cantata airs, in which she was assisted by Nikolai Berezowsky, violinist, and Charles Baker, organist; a group of French songs by Faure, Migot and Ravel; a Spanish and Mexican group and a final set of songs by Labunsky, Gretchaninoff, Deems Taylor and others. With the changes of mood in program, the singer's voice differed in quality, though her interpretative faculties were consistently of the best. The Bach group showed musicianly attainments, while the inherent delicacy of the French songs suffered a trifle from lack of finesse and subtlety. Mme. Koshetz sang the Russian and Spanish offerings with her customary spirit and vivacity, and complied with the demands of the audience, which applauded everything she did, by many repetitions and encores. Pierre Luboschutz was the ever-skillful accompanist.

Mr. Temianka's Début

HENRI TEMIANKA, young violinist who was born in Scotland and studied in Germany with Willy Hess, made an aus-

(*Continued on page* 27)

Toscanini Encounters the Impossible

By Irving Weil

Being a music critic gives one, somehow, a nasty, incredulous nature and we find ourselves suspecting that Mr. Toscanini was probably yielding to an exterior rather than any inner urge when he devised this opening Philharmonic programme of his. Of course, we may be all wrong and he may really love Brahms and Elgar and Honegger; but we don't think so. He didn't play them that way. We have heard him at things that were also not first-rate—Ottorino Respighi's "Pini di Roma," for instance—and his performance was a brilliantly different story.

We are just mean enough to believe that some of the Brahmsianer Verein in or near the Philharmonic Society got a bit nuffy over the fact that in the two years Mr. Toscanini had been coming to Carnegie Hall he didn't so much as touch a Brahms symphony, didn't indeed touch anything of Brahms except the variations on Haydn's "Chorale St. Antoni." And perhaps We Moderns likewise had an urging voice in the matter of programmes and therefore Mr. Toscanini obliged with a little Honegger who, however, is only a top-layer modernist. It may be, naturally, that our gossipy guesswork is nothing more than guesswork but one must do something to account for the juxtaposition of Mr. Toscanini and this choice of music.

* * *

Brahms, the Second Symphony and a Couple of Tins of Sardines for Breakfast

It seemed to us that the great man was neither very happy nor particularly successful with Brahms, this Brahms of the Second Symphony. We can remember vividly his exuberance over the "St. Antoni" variations and the loveliness of the variegated song he made of them. But this symphony has in it no Haydn chorale to begin with nor does it, even in its allegretto grazioso, touch any such level of beauty as, for instance, the seventh variation of the Haydn set, with its unforgettable descending thematic melody for flute and viola. How much, then, must Mr. Toscanini have sensed what was missing.

But even what isn't missing he could not supply—possibly because he is Toscanini. The sentimentalist that lurks within every German composer, the best with the worst (one may find it here and there in Beethoven himself) stalks out into the open a good bit in this Second Symphony and it needs something of a sentimentalist to give it its head. That is what Mr. Toscanini never is; with him, if genuine sentiment won't serve, the music must go without. Brahms went without—and we have heard tearful German stalwarts do it better.

The Second Symphony is Brahms somewhat nettled at the charges of austerity and abstruseness that had been flung at him and determined to show people that there was a mild and genial spirit behind his cold, blue eyes When the C minor symphony (the First) and the E minor (the Fourth) were still more or less generally considered to be forbidding, the Second was the most popular, although it is scarcely that any more. It is indeed Brahms intending deliberately to go out of his way and be pleasant. But he came out of his corner somewhat too far and we have him reverting to the sentimentality of the F minor piano sonata, overindulging himself in the device of his favorite syncopation and occasionally hitting upon downright vulgarity without knowing it.

But what strikes one particularly in this Second Symphony is its disclosure of the ease with which Brahms might have missed being Brahms at all. He almost missed it in the C minor symphony and he became thoroughly and completely Brahms and no one else in the last of the four alone. The rest of the time he was Beethoven pretty much all over again, and not with any detectable modern improvements.

The point seems to be that whilst every composer of the first rank in the history of music created a distinctive style, a personal idiom of expression that identifies practically his whole output, Brahms achieved something that is peculiarly and exclusively Brahms only after the utmost labor and in but a small part of his music.

In the Second Symphony he is a far weaker Beethoven than he is in the First, which Hans von Bülow admiringly called the Tenth Symphony without suspecting how much that admitted it was merely Beethoven's Ninth sieved through Johannes. The Brahms Second, if von Bülow had wanted to go on renumbering, he might have called Four-A; for in idea and scheme it is in leading strings to the Beethoven Fourth.

That, however, is not the chief trouble with it, although that is enough to dispose very considerably of its claim to originality. What is principally wrong with it is a too complaisant Brahms, an aspect of him in which his worst musical traits somehow get the better of his more restrained and circumspect impulses. If one considers the first movement, in instance, a feeling arises that its somewhat lush thematic melodies are cheapened Brahms and one's feeling becomes conviction as the movement reaches its close. For at the end Brahms slaps into his coda a bit of vulgarity that succeeds by itself in turning one's stomach a little at the rest.

One dwells on this piece of slightly emetic Brahms because it is significant not only in connection with this symphony but also as possessing a quality that serves to illuminate phases of Brahms that exist and are difficult to accept in other parts of his music. The passage we are talking about resembles something that, detached, might have been written for an itinerant German band, with its oom-pah, oom-pah, oom-pah-pah all complete.

Whenever we hear it, it brings to mind the Brahms described by Dame Ethel Smyth, the British militant who is also a composer, although America doesn't know much about that. She knew Brahms well in her girlhood and in her reminiscences she tells of meeting him once at breakfast, which, for him, consisted of a couple of tins of sardines in oil and a pail or two of coffee. The real Brahms, who doesn't exist in the official biographies, was not what you might call fastidious. A breakfast of sardines was a simple matter of gobbling up the little fish from their tins and then drinking the oil. And this is the kind of thing that sometimes invades his music—such as the oom-pah coda of the Second Symphony.

With the allegretto grazioso he has his company manners with him again. Poetry fills his mind instead of sardines. It is a gentle and lovely musical mood, sentiment and not sentimentalism. And here, as one might have expected, Mr. Toscanini felt something that he could lovingly caress into smiling beauty. It became real Toscanini because it was real Brahms.

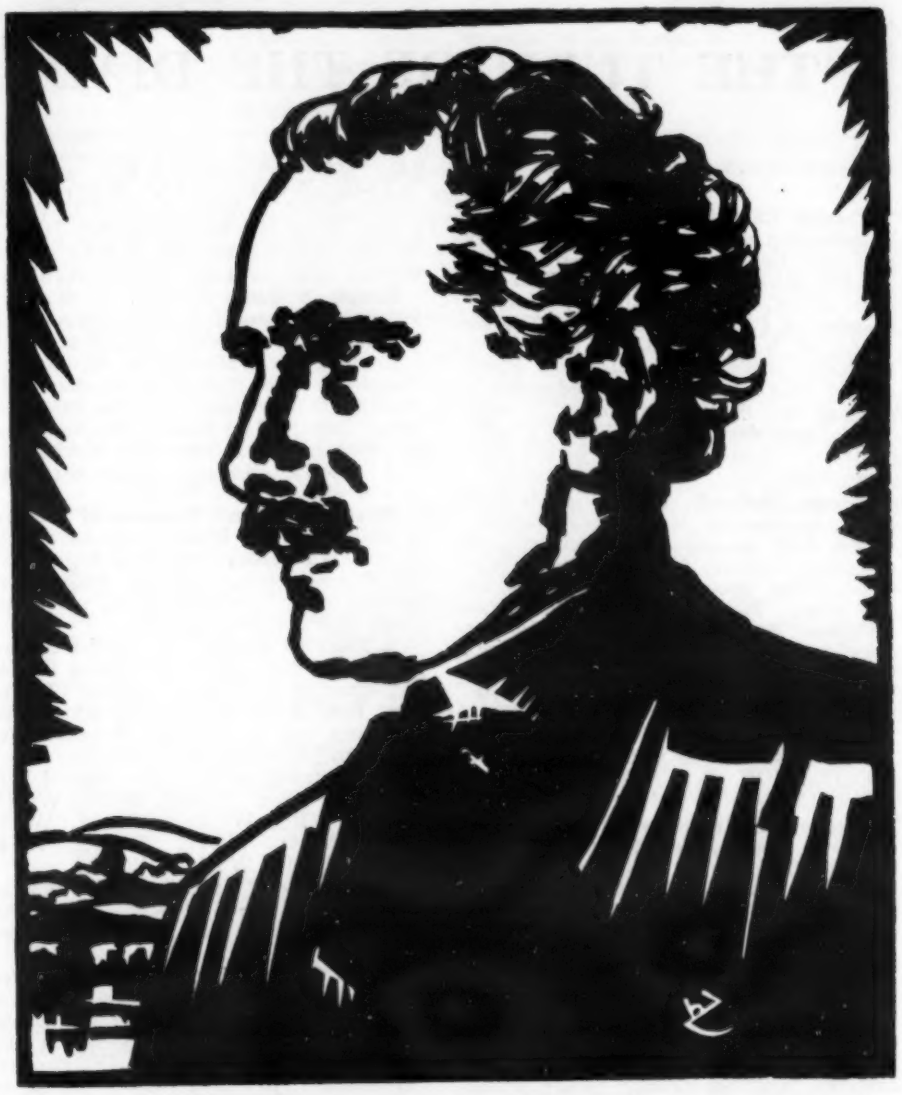
Honegger and His Toy Steam Engine and Why One Doesn't Believe Him

When a conductor with so little sympathy for the radicals in contemporary music as Mr. Toscanini nevertheless feels called upon to take one or another of them under his wing, it is of notable and amusing interest to observe which he goes to the trouble of playing. One might have been quite sure it would not be the later Stravinsky (Mr. Toscanini has not yet gone beyond "Petroushka") nor the later Casella or Bartok, and of course none of the younger experimenters or mere sensationalists. As a fact, it was the most completely unfrocked of the old Groupe des Six of Paris, Arthur Honegger, who as we have said, is no more than a top-layer modernist.

To the conservatives, the modernists are bad boys whose wickedness becomes less and less bearable the more vehemently they thumb their noses at their papas and mamas in music. Honegger was never more than half-hearted about this kind of jeu à nez. And since, by merely forgiving his very few antics, you would be dealing with a really harmless enough youngster whom Wagner and Faure and Richard Strauss were most of the time leading by the hand, there was no good reason why he shouldn't be given a lollipop and put on a programme with his elders.

So Mr. Toscanini brought him along. Here were his "Pastorale d'été" and, as a matter of sufficient but basically not at all startling contrast, the once mildly sensational "Pacific—231." The one is Faure and the other is a cheapened Stravinskiasm, a timid piece of realism through which Honegger, the incorrigible sentimentalist, hastens to poke his head and declare he didn't mean it.

All the makers of programme-music seem forever to be considerably ashamed of their romanticism and to declare, cross their hearts, that their music is to be taken as music and nothing else. The phrase has become a stencil. Richard Strauss has used it oftenest, perhaps, for when the romanticists evolve into realists to boot, they seem to think they need the stencil more than ever.



From a woodcut by Bertrand Zardig

ARTURO TOSCANINI

Honegger is like the rest. "Pacific—231," if you please, is not intended to imitate the noises of a locomotive but (and now we quote from the score's preface) "to translate into music a visual impression and a physical sensation." Honegger, he tells us, loves locomotives as other men love women or horses.

To all of which, when you listen to "Pacific—231," you say to yourself (as possibly Mr. Toscanini did, too), "physical sensation, my eye." For if Honegger did not primarily try to make an orchestra simulate the noises of a locomotive, then there isn't any excuse for his piece. There isn't a great deal at best—to be a bit outspoken about it; for it isn't a very good imitation of a locomotive and beyond that one has to supply a vast deal of imaginative mood as a listener to be quite up to Honegger's specifications about his engine-love. Mr. Toscanini played it for all it was worth—a virtuoso stunt; and seemed a bit amused over his success with it, which was greater than any other conductor hereabouts who had started it spitting and clanking before.

A couple of performances of the thing, however, is enough for anyone. After that, it is no longer of interest. Like all slavish realism in music, it swiftly grows tiresome. Realism is indeed a childish affair, something that after all, as everyone knows, is as old as music itself. And Honegger, because less clever, is even less acceptable than most, less for instance, than Richard Strauss when he trails sheep bleats and shattering crockery through the orchestra.

Music and Opportunism

We cannot help feeling about Honegger, indeed, that he is an opportunist. We suspect the sincerity of his music whenever we happen to listen to it—at least to everything he has written in the last ten years or so. We never suspected it more than in the incredibly cheap "Skating Rink," done here by Jean Borlin's Swedish Ballet a few years ago, or in the oratorio, "Le roi David," brought out by the Friends of Music. And "Pacific—231" does nothing to minimize this feeling.

Honegger, who is now thirty-six or close to it, has given the world a pretty fair measure of his quality by this time. Although born in Le Havre, he is actually Swiss, which in his case is to say German. His music gives one the impression of his training at battle with his racial impulses and his impulses, in the main, as winning the struggle. But the effect of both is one of imitation—imitation of his betters.

As one of the "Six," before that little group gathered enough of the centrifugal force of success or perhaps only notoriety, to send its members each on his own way, Honegger attracted attention because there was some science mixed up with his supposedly revolutionary tendencies. He was a wild boy but he knew the old masters. We can now see plainly enough that he wasn't wild enough to frighten anything. Over here, indeed, it was never his wildness that bothered one, but his essential mediocrity—which is always bothersome, like tepid soup.

"The Bridal Veil"

The American Laboratory Theatre gave the first presentation in America of Arthur Schnitzler's "Bridal Veil," a pantomime in three acts, with music by von Dohanyi, on Jan. 30. Elisaveta Anderson-Ivantzoff, who directed the production, is an artist of the Imperial Ballet School of Moscow, but is probably best known in this country as *Katinka* in the original "Chauve Souris" cast.

What this production of "The Bridal Veil" lacked in sophistication was more or less extenuated in the earnestness of the players and the refreshing way they danced about. I suppose pantomime, like shorthand, is one of the arts to which one is born and cannot, therefore, be acquired unless one has the pantomime soul. However, the American Laboratory Theatre gave a creditable if somewhat ambitious performance, and should not be discouraged that these things are done better in Russia. Pantomime is after all of Continental extraction. Anne Schmidt gave a delightful little characterization of the bride, and the riot of color with the players dancing up and down the stairs in the second act was well worth the trip over to East Fifty-Fourth Street.

HELEN BAGLEY.

Broadcasting Across the Country

Reviewed by David Sandow

A CHANCE remark to Milton J. Cross deprived the world of a prospective supervisor of music, and gave it a perfect broadcast announcer instead. Whether the supervisor business suffered a great loss is unknown, but that broadcasting is the gainer is not denied by those who are familiar with his work. As "master of ceremonies" of the most important features of the Blue Network, Mr. Cross has shown a dignity and taste compatible with their rank.

The N.B.C.'s young dean of announces settled back on the divan in the reception room as I asked "What launched you into broadcasting?"

"I was visiting some friends in the early days of radio," replied Mr. Cross, "the days when crystal sets were the vogue. A tenor was struggling with a simple ballad, and at its conclusion my host said 'you could do better than that. Why don't you try it?' Friends are partial, but I was studying then at the Institute of Musical Art in New York and the thought occurred that I might pay my way through school through radio help.

"I presented myself at WJZ, then located in Newark. A voice test netted me a position for three nights a week, which was quite a help, I assure you. The rapid growth of radio soon brought the offer of a full time position, and laying aside my pedagogical ambitions I accepted, and so here I am."

Never Regretted Changing

"Have you ever regretted the change?"

"No, I can't say that I have. Announcing is very interesting. We meet many great musicians, have opportunities to see them in action at close range, and sometimes an occasion arises which makes for an exciting few minutes."

"You refer to those times when the announcer must fill in the gap caused by a hitch in the program to keep his station's microphone open?"

"Yes, it is our duty to retain the interest of our hearers during such a period so that they will not tune away from the station. An incident of this sort occurred during the second Chicago Opera broadcast of last season's series. I was sent to Chicago to handle the program, and between acts a high official of the company consumed more time than had been anticipated in relating the organization's plans to the guarantors in the audience. I had finished telling the story of the ensuing act and was prepared to switch the stage microphones on, but the official was still on the rostrum so there was nothing for me to do but 'hold the air' as best I could.

Saving the Day

"What saved the day was some intuitive thought which had prompted me to glance at the musicians' bulletin board on the way to my place. A notice giving information about trains, assignments, etc., for the coming tour of the opera company caught my eye and it was this data which enabled me to fill in the time. When the official finally concluded after a period which to me seemed like eternity I was a much relieved man. I am a great music lover, but no music ever sounded so sweet as the first few strains of the orchestra which opened that long awaited act."

"I realized that Mr. Cross knew his music from the capable manner in which he dealt out musicians' names and musical titles. This I supposed was due to his training at the Institute. But I could not help asking if a name had ever been "Greek" to him.

"Yes," said Mr. Cross. "Only a few nights ago the soloist of the Ampico Hour was a Polish pianist of much fame. On reporting for duty I was given a slip of paper on which was written what was purported to be the phonetic spelling of his first name. One glance and I knew that 'something was amiss. I wasn't quite sure of the pronunciation myself, but it was apparent that 'Mi-ki-klaw' wasn't how it should sound. When Mr. Münz arrived I took it up with him, and with much amusement he wrote 'Mi-yer-chis-slaff.' Thus fortified I was enabled to present Mr. Mieczyslaw Münz correctly, but both he and I had a close call."

A Personality Voice

The reading of notes and continuities are the least part of the announcer's part in a broadcast program. In addition to being an extemporaneous speaker, he must have a sound knowledge of music and a good general education. And above all his voice must possess "personality-plus" as the go-getter would put it. It must be capable of projecting an intimate air devoid of familiarity which aids in creating the "good-will' so sought for by sponsors and broadcasting companies.

Amelita Gall-Curci, Pablo Casals (Victor Hour, WJZ and Blue Network, Jan. 27). Still another great singer has succumbed to broadcasting. Gradually the vocalists come into the fold until those who have not been heard over the air are as scarce as those who have not, at one time or another, been members of the Metropolitan Opera Company. The increased technic of broadcasting is mainly responsible; an artist appearing before the microphone today is practically assured fidelity of reproduction. He is quite at ease in the knowledge that his voice sounds in the home very much as it does in the studio. (The monetary compensation should sooth the pain of the thought that some of the listeners may turn the dial and "walk out" in the midst of an aria).

Mme. Galli-Curci was the latest débutante in the society of Broadcasting's elite. Her radio "coming out party" was an event of much interest and achieved a conspicuous success. The diva presented a generous program of arias and songs, in which her famous soprano voice shone to advantage. Benedict's "Gypsy and the Maid," the "Shadow Song" from "Dinorah" and Rimsky-Korsakoff's "Song of India" were among the vehicles utilized to introduce Mme. Galli-Curci to an expectant broadcast audience. Mr. Samuels, it need hardly be told gave Mrs. Samuels excellent accompaniments. At the conclusion of her program, the diva made a neat "curtain speech" of salutation to her newest admirers, as well as greeting her friends of the concert halls.

That master of the 'cello Mr. Casals was the other artist of this fine Victor Hour. A sincere musician of most compelling parts, he projected the voice of his chosen instrument with finesse and rare tone. His list comprised the Adagio from Bach's Toccata in G Major, a Minuet by Debussy and "Spanish Dance."

The orchestras under the directions of Nathanial Shilkret and Rosario Bourdon contributed musicianly accompaniments and "solo" performances.

John B. Kennedy, who announced the program for the Victor Company, was no shakes as a pronouncer of musical titles and terms, though he did a good job otherwise.



Ottorino Respighi, Italian Composer, Whose "Pines of Rome" Is Heard Again on the N. Y. Philharmonic Programs.

Edith Mason, Palmolive Hour (WEAF and Red Network, Jan. 27). Admirers of sopranos undoubtedly had a hectic time trying to have pie and cake (if one may be permitted the metaphor) at one and the same time. With Mme. Galli-Curci holding forth on the Blue Network the while Miss Mason was officiating over the Red, a problem in division was presented which could be solved only by good luck. The listener was fortunate in switching to the Palmolive Hour just as Miss Mason was in the midst of "Mighty Lak' a Rose." The portion heard was sung with much charm and a sweet tonal quality. A little unsteadiness was noticed during the rendition of "Depuis le Jour" from Charpentier's "Louise" which followed, but it had intelligent phrasing and clear enunciation to its credit.

Walter Damrosch and New York Symphony (R. C. A. Hour, Jan 28). The orchestra and Mr. Damrosch being on tour, it was for a time decided to substitute for their services a different program during this R C.A. Hour. But this date brought the organization to Pittsburgh, and that city being the habitat of Emil Windsor he invited the orchestra to broadcast from his home. This and Mr. Damrosch's acceptance made possible the presentation of the weekly music-lecture which the conductor's devotees have learned to anticipate with much pleasure. At the risk of being facetious it is suggested that broadcasting might "push" the slogan "have you a little microphone in your home?"

The program which came over as if from a professional studio consisted partly of the March from the "Leonore" Symphony by Raff, Moment Musicale by Schubert and "St. Francis Preaching to the Birds" by Liszt. It is no secret by now that the title of the "memory contest" composition was the Prize Song from Wagner's "Die Meistersinger."

Lawrence Tibbett (G. M. Party, WEAF & Red Network, Jan. 23). The singing of Mr. Tibbett as featured artist could have served as a model for aspiring vocalists. Possessing all the attributes of the artist, Mr. Tibbett skillfully demonstrated their

(*Continued on page 27*)

THE TURN OF THE DIAL

(Eastern Standard Time Unless Noted Otherwise)

Russian Exposition of Education, etc., broadcasting music or musical talks several days this week thru WGBS (349 m 860 k). Programs: **Saturday, Feb. 4,** at 5:30 p. m., Naoum Blinder, violinist; **Monday** at 5:30, Russian music; **Tuesday** at 9 p. m., Naoum Benditzly, 'cellist; Inna Roubleff, composer-pianist; and Rhoda Arnold, folk song singer; **Wednesday** at 9:30 p. m., Sergei Radamsky, Russian tenor; **Saturday** at 5:30, Deems Taylor, talking on "Russian Music," with musical illustrations.

Jacques Thibaud, violinist, in his radio debut in Atwater Kent Hour with Atwater Kent Singers and orchestra, directed by Robert Hood Bowers, Georges de Lausnay, accompanist. Mr. Thibaud will play: "Havanaise" by Saint-Saens; a Brahms Waltz; a Mozart Rondo; "Serenite" by Vieuxtemps; and Spanish Dance, Granados-Thibaud. The singers will give Werrenrath's "The Cavalier's Song." **Sunday, Feb. 5,** at 9:15 p. m., over WEAF, WEEI, WFI, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, WGN, KSD, WCCO, WOC, WHO, WOW, WDAF, KVOO, WFAA, WSM, WMC, WBT.

Commodore Ensemble under **Bernhard Levitow, Sunday, Feb. 5,** at 7:45 p. m., over WOR; playing Goldmark's "Bridal Song and Serenade"; a selection from the Geisha by Jonas; Schumann's Piano Quintet in E Flat (1st movement) and "Petite Suite de Concert" by Coleridge Taylor.

Henry Hadley's "Ballet of the Flowers" in Columbia Symphonic Hour, with **Judson Symphony** directed by **Howard Barlow, Elizabeth Lennox,** contralto, singing Franck's "La Procession." Other orchestral numbers will be Mendelssohn's "Fingal Cave" Overture; two movements from Beethoven's Eighth Symphony and Elgar's "Carillon," **Sunday, Feb. 5,** at 3 p. m., over WOR and chain.

Cathedral Hour, opening as usual with a Bach Chorale on chimes, with orchestra, mixed chorus and various soli, **Sunday, Feb. 5** at 4 p.m. over WOR and chain. Featured in the program will be two Elegaic melodies by Grieg for string orchestra; "Genus Loci" by Thern for four string instruments; a mixed quartet in Stainer's "God So Loved the World," and other works of Wagner, Vieuxtemps, Watson, Schubert, Massenet and Gounod.

"Sayonara," Japanese song cycle by Charles Wakefield Cadman, **Sunday, Feb. 5,** at 10 p.m., with Don Voorhees' Band and **Elsie Thiede,** soprano, as soloist. Over WOR and chain.

Rudolph Friml, composer, playing his own compositions at the piano, will be guest artist in the General Motors Family Party Monday, Feb. 6 at 9:30 p.m. over WEAF, WEEI, WTIC, WJAR, WTAG, WCSH, WLIT, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, KSD, WGN, WCCO, WOC, WHO, WOW, WDAF, WHAS, WSM, WMC, WSB, WBT, WJAX, WTMJ, KVOO, WFAA.

Musical Album, presenting music from Bach to Grainger, by orchestra, woodwind ensemble and soloists, **Monday, Feb.** 6 at 9 p.m., over WOR and chain.

James Melton, tenor, as soloist with **Seiberling Singers, Tuesday, Feb. 7** at 8 p.m., over WEAF, WEEI, WTIC, WJAR, WTAG, WCSH, WFI, WRC, WGY, WGR, WCAE, WTAM, WWJ, WSAI, KSD, WRHM, WOC, WHO, WOW, WDAF, KVOO, WFAA, WHAS, WSM, WMC, WSB, WLIB, KPRC WLIB.

Joseph Szigeti, violinist, in Barbizon Hour, accompanied by members of the Philharmonic, Tuesday, Feb. 7 at 9 p.m. The program: Sonata in G, Tartini; Adagio, Brahms; Menuet et danse des auvergnate, Exaudet; Gavotte for violin alone Bach; "Baal Shem," Bloch; "Chant de Roxane," Szymanowsky-Kochansky; and "Csarda," Hubay. Ignace Strasfogel at the piano. Over WOR.

Moszkowsky and **Paderewski** featured in Kolster Radio Hour of Famous Composers, **Wednesday, Feb. 8** at 9 p.m. over WOR and chain. Kolster Radio Symphony, tenor, contralto, bass, piano and violin soloists participating.

"L'Elisir D'Amore" by Donizetti, presented by National Grand Opera Ensemble, directed by Cesare Sodero, **Wednesday, Feb. 8** at 10:30 p.m., with Genia Zielinska, soprano; Paula Hemminghaus, contralto; Giuseppe di Benedetto, tenor; Ivan Ivantzoff, baritone and Sigurd Nilssen, bass. Over WEAF, WTIC, WCSH, WLIT, WRC, WCAE, WTAM, WSAI, KSD, WHO, WOW, WHAS, WSM, WSB, WTMJ, WTAG, WGR.

"The Mikado," by Gilbert and Sullivan, presented by the Mabelanna Corby Artists, Wednesday, Feb. 8 at 8 p.m., over WOR.

Arturo Toscanini, conducting the **New York Philharmonic, Thursday, Feb. 9** at 8:25 p.m. over WOR. The program: Monteverdi's "Sonata Sopra Sancta Maria" arranged by Molinari; Mozart's "Haffner" Symphony; Franck's Symphonic Piece from "The Redemption;" and Strauss' "Death and Transfiguration."

Robert Goldsand, boy pianist, in Ampico Hour, **Thursday, Feb. 9** at 8:30 p.m., over WJZ and Blue Network.

Lambert Murphy, tenor, guest soloist in Maxwell Hour, **Thursday, Feb. 9** at 9 p.m. He will sing Schubert's "Serenade;" "Little Log Cabin" by Hanley-Downing and Massenet's "Elegie." Over WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WLW, WJR, KYW, WTMJ, KSD, WRHM, WOC, WHO, WOW, WDAF, WHAS, WSM, WMC, WSB, WBT, WRVA, WJAX, KPRG.

Walter Damrosch's second experimental program for school children, **Friday, Feb. 10** at 10 a.m. His program: "Semiramide," Rossini; Romanza from Symphony No. 4, Schumann; Entrance of the Little Fauns, Pierne; The Flight of the Bumble Bee, Rimsky-Korsakoff; and Schubert's Military March. Over WJZ and Blue Network.

Victor Hour, Friday, Feb. 10 at 10 p.m., over WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, KWK, WREN, WLW, KYW.

Walter Damrosch and **New York Symphony** in RCA Hour, **Saturday, Feb. 11,** at 8 p.m., over WJZ and Blue Network.

Boston Symphony, Serge Koussevitzky, conducting, **Saturday, Feb. 11** at 8:10 p.m. over WBZ and WBZA.

Henri Marcoux, baritone, soloist with Bamberger Little Symphony, **Saturday, Feb. 11** at 9 p.m. over WOR.

"THEY FIRED GALLOPING LEGIONS..."

Romantic Tartar Songs Still Live In Russia

By IVAN NARODNY

RUSSIA—or rather USSR, as it is now officially termed—is a continent of inexhaustable natural and spiritual treasures. It embraces within a territory of one-sixth of the globe no fewer than sixty-seven different nationalities, many of which have ancient ethnographic traditions rivaling those of ancient Egypt, Greece and Rome. This accounts to a great extent for the increasing artistic potentialities in Russian music, drama, dance, painting and poetry which are rich in racial color, imagery and vision.

The most unusual of the vanishing great nations still living within the boundaries of the Soviet republics are descendants of the feared Tartars and mystical Uighurs, whose domains were once the mightiest in human history. Today only frail fragments of that ancient world-rule are scattered on the outskirts of the United Socialistic Soviet Republics, represented by Tartars in the southern penninsula of Crimea, and by Yakuts in the northern regions of Siberia. While the former follow the teachings of Mohammed, the latter are Shamanists.

"Discovered" Folk Songs

Last summer, while visiting Soviet Russia, I met a great number of the intellectual leaders of the Crimean Tartars and the Siberian Yakuts in Moscow, and the most interesting features of what I heard from them related to their lately "discovered" folk songs—the voices of two dying giants—the ancient Uighurs and the Tartars.

I had previously heard some original Tartar folk melodies in the collection of A. Spendiarov, published in 1912; but what I found in the lately completed collections of "The Crimean Tartar Folk Songs" by A. Konchevsky, and "The Siberian Yakut Folk Songs" by V. Vinogradov—to be published in the near future—was something astounding. As I had the pleasure of meeting Mr. Konchevsky and Mr. Vinogradov personally, I was able to secure unusual information while such work was prepared for publication.

Mr. Konchevsky and Mr. Vinogradov had spent years in gathering unusual material. Both are accomplished musicians, and both are familiar with native languages and habits, and had friends among intellectual leaders of the Yakuts and the Tartars.

The Golden Horde

"When I first heard the Tartar folk songs sung by the native singers, accompanied by native musicians and dancers, I felt I heard the echoes of the vanished Golden Horde, and I decided to make their collection my life work," said Mr. Konchevsky.

"And the same was the case with me," added Mr. Vinogradov. "I began to hear, in the haunting Yakut folk melodies echoes from buried temples, sunken gardens, vanished castles, as well as unusual tenderness and taste. Most of the Yakut songs are poetic descriptions of nature and delicate pictures of moods evoked by nature; and I was lured to live with the people."

I asked Mr. Konchevsky to tell me of his work.

"For five years I lived among the Tartars of Crimea, during which period I gathered no less than three hundred different melodies, which can be divided into two different groups: the epic war songs and historic ballads; and the lyric love songs and lullabyes."

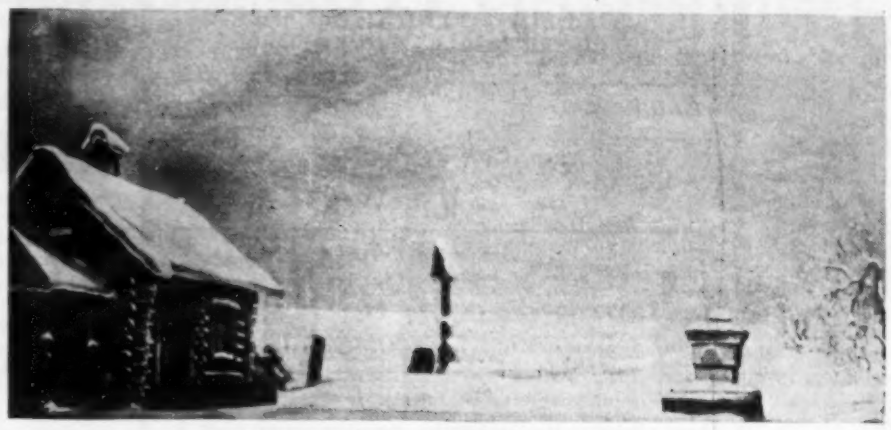
A further classification by the author revealed the fact that his collection was composed of war songs, historic ballads, nomadic adventure songs, romantic rhapsodies and cradle songs.

Warriors' Songs

The war songs date from the time of Genghis and Kublai Khans, and voice the victories of world conquerors in their remarkable march.

> Grevious times will sure befall thee,
> Danger, slaughterous fire—
> Thou shalt on a charger gallop,
> Curbing at desire;
> And a saddle girth all silken
> Gladly I will sew . . .

So sings the Tartar mother to her son, and he repeats the song as he rides his horse. All the war songs are saturated with an emphatic trot rythm, as if it were meant to melt in with the tramp of cavalry, the clatter of armor and swords of the feared Golden Horde. These songs deal with the glories of battle; ballads are about war prisoners, pretty captives, splendid horses and so on. The melodies sparkle with courage and heroism. It is easy to understand how they fired the galloping legions.



Giordano's Revised "Siberia" at La Scala.

GIORDANO'S "Siberia," founded on the play by Luigi Illica, has been recently revived at La Scala. Since it last presentation here in 1917 Giordano has altered the score in certain scenes and attempted to improve the orchestration. Ettore Panizza conducted for the first time this season, his sympathetic reading of the work being enthusiastically received, after the first act which was received rather coldly. The chief roles were sung by Bianca Scacciati as Stephana, Frances Merli as Vassilli, and Damiani, the baritone, who took the part of Gleby.

Melodies Are Gay

A peculiar feature of the Tartar folk songs is the lack of funeral themes. It seems as if death did not exist for those marvelous sons of the steppes. The biggest bulk of the melodies are devoted to playing, love making, wedding and cradle songs which are sung to the accompaniment of native tambourines, balalaikas and flutes, and are danced at the end. Yavli, Avasi and Khaitarmi are the most popular types of dances used with such songs.

Tartar war songs and ballads are sung by men; the love and cradle songs, by women. The former have the character of recitatives, the latter are lyric and melodic. The best known Tartar folk song—somewhat similar to the Irish "Last Rose of Summer"—is "Backchalar da Gull lale"—in which a girl, like the nightingale, sings of love making.

Many of the Tartar folk songs have been adopted by other nations, particularly by Ukraineans, Hungarians and Gypsies. From the collected melodies it appears that several well known themes used by Liszt and Brahms had their origins in Tartar love songs. The phonetic anatomy of the folk melodies shows that they could not have been taken by the Tartars from Occidentals. Next in popularity to the above mentioned song are "Ben Bugedije Birdim" and "Ben Sana Bir Fes Iberdim"—the invocations of forgotten lovers.

"How could such a nomadic and supposedly barbaric nation as the Tartars have such romantic folk songs?" I asked Mr. Konchevsky.

"Folk songs prove that the Tartars were by no means a barbaric, but a far more civilized nation than the rest of the world," he replied. "A people who could sing so sublimely of love, affection and moods could never be a savage nation."

According to Rogal Levitsky, authority on Russian folk music, the tonality of the Tartar folk songs is of great variety and very complex, which explains its cultural features.

"The key of some songs," writes Rogal Levitsky, has a chromatic change on the third in the major scale, which gives the impression of a synthesis of the Dorian scale and the natural minor. In a similar way, changes of the fourth are met with where the chromatic note is placed on the same level, and the melody modulates from the natural major into a Frigian key. The chromatic division of an octave gives the impression of a modulation from the Aeolian to the Dorian of the dominant major key.

"This pecularity is typical of Tartar folk songs, and makes them Oriental without the repetitious characteristics of the usual Eastern music. As a rare exception, the harmonic minor, with an augmented second is met with, and it is interesting that this melodic turn is most characteristic of weird cradle and dream songs.

Another peculiarity of the scale is its size. The most frequent scale runs in intervals of the ninth and the tenth. Scales with a small number of tones are rarely found; the most common have the sixths of the diatonic scale of the Dorian and the Aeolian modes. Surprising are the variations from the sixth and the seventh tone scales, which allow additional tones within the third and fourth.

(Continued on page 28)



"Folk Songs Prove That the Tartars Were by no Means a Barbaric, But a Far More Civilized Nation Than the Rest of the World."

NO PREJUDICE IN CONTEST

MANUSCRIPTS designed to complete Schubert's "Unfinished" Symphony, already begun under the composers' contest which has recently caused so much furor in musical circles, will be allowed in competition on equal terms with other manuscripts, according to new terms made by the International Schubert Centennial Committee, which is sponsored by the Columbia Phonograph Company.

This broadening of the conditions is caused by letters of protest from the Conservatoire Nationale de la Musique of Paris, and from the committees in England, Scandinavia, Poland and Russia.

The original terms, as announced last August, called for compositions offered as "completions of Schubert's Eighth Symphony. In response to criticism, these conditions were widened to admit other types of compositions. The protest was occasioned by the fear that unjust discrimination would be employed against "completion" manuscripts. Notification of this change has been cabled to all the participating countries.

Completion of the juries in the International Schubert Contest for England, Scandinavia, Russia and Italy has been announced by the Columbia Phonograph Company, which is sponsoring the contest. Committees have also been formed, representing the governments of the various countries and the leading musical societies. Juries and committees are as follows:

England: The British Jury comprises Sir Hugh Allen, president of the Royal College of Music, and professor at Oxford University; Sir Thomas Beecham, conductor; Sir Walford Davies, educational authority; Donald Francis Tovey, of the University of Edinburgh, conductor, pianist, and lecturer, and Sir Alexander Mackenzie, composer and conductor.

Italy: Under the chairmanship of the Roman Senator, Count di San Martino, a Schubert Centennial Committee has been formed for the Italian zone, comprising thirty-one distinguished musicians, the majority of whom are composers and conductors of international reputation. The list represents the modernist group of composers in Italy, as well as the classicists; opera and stage are represented as well as symphonic music and chamber music. The list follows in alphabetical order: Mezio Agostini, Domenico Alaleona, Giorgio Barini, Alberto Cametti, Raffaele Casimiri, Mario Castelnuovo-Tedesco, Francesco Ciles, Raffaello De Rensis, Vittorio De Sabata, Alberto Franchetti, Alberto Gasco, Umberto Giordano, Vittorio Gui, Gian Francesco Malipiero, Gino Marinuzzi, Italo Montemezzi, Giuseppe Mule, Cesare Nordio, Lorenzo Perosi, Riccardo Pick Mangiagalli, Licino Refice, Corrado Ricci, Antonio Savasta, Tullio Serafin, Giovanni Bebaldini, Vincenzo Tommasini, Alessandro Vessella, Edoardo Vitale, Ermanno Wolff Ferrari, Amilcare Zanella, and Guglielmo Zuelli.

Scandinavia: The Scandinavian Zone comprises three countries: Denmark, Norway, and Sweden. The jury for this zone comprises:

Denmark: Carl Nielsen, director of the Royal Music Conservatory; Hakon Borresen, composer and president of the Danish Composers Society; Ebbe Hamerik, musical director of the Musikverein in Copenhagen.

Sweden: Ture Rangstrom, composer.

Norway: Torvald Voss, president of the Norwegian Composers Society.

Trustees: Denmark-Dansk Tonekunstner Forening. Norway—Norsk Tonekunstners Samfund.

Centennial Committee: Denmark—Dr. Erik Abrahamsen, professor of music, University of Copenhagen; Oscar Ellinger, president of the Cecilia Society; Wilhelm Fischer, president of the Landesunion of Danish Musicians; Consul-General Johan Hansen, former minister, president of Danish Concert Society; Georg Hoeberg, conductor of the Royal Opera; Fredrick Schnedler Petersen, conductor of the Philharmonic Orchestra in Copenhagen; Elisabeth Schou, president of the Danish Philharmonic Society; Anton Svendsen, director of the Royal Music Conservatory, and Alfred Tofft, composer and president of Danish Tonsetzer.

Norway—The president of the Centennial Committee is Baron Huitfeldt, minister from Norway to Denmark.

Sweden—The chairman of the Centennial Committee is Baron (Count) Beck Friis, minister from Sweden to Denmark.

Russia: The Centennial Committee for Russia is headed by the Soviet Commissariat of Public Instruction, Anatoly Lunatscharsky, who is chairman. His associates include Peter Kohan, Konstantin Ifumnow, Alexander Spendiarow, and Alexander Ossowsky. All these are members of Departments of Fine Arts of the Russian Government. Trustee: The artistic trustee for the Russian Zone is the Leningrad Conservatory, and the contest is under the personal supervision of the dean of Russian composers, Alexander Glazounoff. Jury: The complete jury for the Russian Zone comprises: Alexander Glazounoff, Joseph Pribik, Maximilian Steinberg, Reingold Glière, and Nikolai Miaskowsky.

All the foreign zones participating in the International Schubert Centennial Contest have expressed approval of the deposit of the $20,000 prize monies by the Columbia Phonograph Company with J. P. Morgan & Co. This step was taken as a guarantee of good faith to composers competing in the contest.

Singers and Artists

THE advent of a new singer who is a genuine artist and the spectacle of the winter's procession of vocal talent invariably invites an informal discussion of certain aspects of the art of singing.

Gaze on the vocal parade of the past few years. Read—if you can—the reams of publicity concerning a good many young artists who shall be nameless—and possibly will be shortly. Yards of copy. All about what they eat for breakfast, where they dine, what they drink, how a poor humble peddler who was singing "Wahn, Wahn," in El Paso, attracted the attention of a kindhearted stocking manufacturer, and after two years of hard study was immediately given all the leading roles at The Metropolitan, La Scala, Chicago or wherever he deigned to sign a contract.

THEN count on the fingers of both hands—perhaps you need only one—the vocal artists who publish in beautiful tones what someone has defined as "the spiritual melody in the heart that wants to express itself." In almost every discussion of singing there is so much verbiage about the voice and about nothing else, that it is difficult to convince anyone that true song without imaginative and intellectual qualities simply constitutes a body without a soul.

What caused most of the Wagnerites to toss their hats in the air the other night when Mme. Gertrude Kappel sang Isolde at the Metropolitan? The average answer, and a careless one too, would be:

"Because on that occasion she revealed a beautiful voice and she used it well."

A truer retort is that Mme. Kappel, or any other singer who has a beautiful voice and uses it well, is first able to conceive a beautiful tone and through the imagination and intellect is able to endow that tone with the timbre, the emotion, the significance, and the color called for by the mood of the music. Such a singer has the emotional and intellectual equipment to meet the exacting demands of great works. Strictly speaking a great singer achieves much not simply *with* the voice but *through* the voice. That is one reason the critical gentry are so wary of prodigies, of new Carusos and new Farrars.

WHY is it that Mme. Easton's portrait of the Marshallin in "Der Rosenkavalier" is so compelling and beautifully drawn? Because she has an astonishingly thorough and highly sensitized conception of the role and she is able to portray through her voice and bearing these qualities of which she is so keenly aware. Beauty of tone may be the first requisite of a fine voice but as soon as beauty of tone is achieved it becomes a secondary element in the final goal of interpretation.

To musicians this is self evident and somewhat trite. But many sincere music lovers have difficulty in understanding just why some singers who achieve beautiful tones are such poor artists and why some singers with undistinguished voices are great artists. If they will make a little catalogue of the qualities which a great song or work or interpretation demands they will find that the voice is but one element of many.

We are simply suggesting that as music lovers listen to new voices, as they generously aid conservatories or deserving individuals, as they support educational projects in instrumental or choral work, that they cast a skeptical eye on the ogre of publicity, that they listen with their heads and hearts as well as with their ears—and that they know how to wait patiently.

THE AMERICAN COMPOSER

THROUGH a nation-wide performance of the work of American composers, to be the backbone of National Music Week, May 6-12, the public is to learn a little about "American Music That Americans Should Know." A list bearing this title has been prepared by the National Music Week Committee from the composite opinions of educators, critics, musical artists and conductors, and will serve the double purpose of suggesting usable numbers to performers and letting audiences know something about numbers used.

Thus, more than in previous years, Music Week and its attending music memory contests in schools throughout the nation, will have a special significance for the American composer and musician.

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NEW YORK, FEBRUARY 4, 1928

"PELLEAS" AND THE CRITICS

To the Editor:

Granted you know and love your "Pelléas et Mélisande" and accept it as a unique masterpiece, nevertheless to enjoy it must depend upon the state of your nerves and your liver.

At least since I heard it first at Hammerstein's Manhattan Opera over twenty years ago, such has been my impression. After reading today's criticisms of last night's performance at the Metropolitan—a performance that in every detail except one was identical with the performances so enthusiastically praised last season—my impression has become—a conviction.

If the performance gave so much satisfaction (as they record) to Mr. Henderson and Mr. Stokes and Mr. Chotzinoff and Mr. Liebling and Mr. Weil and Mr. Sawyer and Mr. Sanborn (for whose sensitive Harvard-Gallic ear, of course, no French opera can be quite *au fait* outside the Opéra Comique) how otherwise explain the extraordinary dissent on the part the usually genial *mens sana in corpore sano* in possession of Olin Downes of the New York *Times*?

Something must have gone wrong with Olin's "innards" since last season when he wrote:

"The performance as a whole is eloquent and atmospheric. The opera is one to which the Metropolitan may point with pride as a special achievement and asset of its repertory."

It is only fair to the *Times*' readers that they should know this and make due allowance for Mr. Downes' invalidism. I sincerely hope that his strictures of last night's performance will not cause Mr. Gatti-Casazza to eliminate this beautiful production from his repertory. Indeed I am quite sure none would more regret such an event than Mr. Downes himself.

New York, Jan. 26, 1928. CYNICUS SENECUS.

MUSICAL AMERICANA EXTRA

THIS week's Mona Lisa smile: . . . our Berlin correspondent writes us . . . "Incidentally, Wilhelm Furtwaengler keeps everybody guessing as to why he requested the N. Y. Philharmonic Orchestra to release him from his three year contract during 1928-9" . . . Ho-hum.

Joe Hofmann and Mischa Elman were born on January 20th . . . hence a birthday party recently (with Mischa in Europe) . . . all the Elmans, M. and Mrs. Saul E., with Esther, Liza, and Minna . . . also there were Maria Kurenko, Mr. and Mrs. Paul Stassevitch, Mr. and Mrs. Eusel Belousoff, Mr. and Mrs. De Groote, Lea Luboshutz, Benno Moiseiwitch, Emanuel Bey, Max Ranin Rabinowitch, Horace Britt and others.

Only one or two of the boys admitted that Toscanini's first concert this season was disappointing . . . the program was a terror . . . Moriz Rosenthal, the pianist, is having a row with Stuart Hawkins, radio critic of the Herald-Tribune, who is alleged to have attacked Moriz's radio concert on a program which was not played . . . there was a party Saturday night at Alex Lambert's . . . details lacking . . . but Joe Hofmann was probably there . . . Mrs. Alfred Hertz left for Egypt last Friday . . . Alfred, who has a job in San Francisco, will join her in April . . . thence to Germany . . . Mrs. Lulu Laubenthal left Monday on the Albert Ballin. . . .

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THESE ARE THE AIMS AND PRINCIPLES OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

ALL about the big conductor's party on Monday, January 22, a week late with the news as usual . . . over at the Langdon Willy Mengelberg, just before sailing, had the boys in for a love fest . . for the conductors and their wives also managers and assistants . . as the evening progressed the Flying Dutchman seated next to Mrs. Artur Bodanzky with Rudolph Ganz two points on the starboard bow, waxed eloquent. Mr. Mengelberg, by nature a speechmaker (Vide the Philharmonic rehearsals where Wilhelm, clad in an old sweater, often sits in a chair and talks to the boys) . . talked on personal history . . ."and let me tell you, my dear colleagues, how I haf happen to come to America . . .I send over my emissary, Count Bottenheim, to look over the field. He tell about the New York Symphony mit the greatest conductor in the world. Then he tell me about a orchestra mit a punk-awful conductor . . . and so I came over" . . . In the ardor of his speech Mr. M., thinking of the old Philharmonic orchestra forgot that he first came to the National Symphony Orchestra conducted by Mr. Bodanzky . . . dire deeds were averted when Papa Damrosch glanced at Mrs. Bodanzky and gaily shouted . . . "Of course, Mr. Mengelberg refers to the old Philharmonic, and not Mr. Bodanzky's National Symphony. . . ."

ANOTHER battle started with Mr. M's 23d speech of the evening, "and now America's managers are so clever they can get any conductor a position" . . . loud yells of "Bravo" from Rudolph Ganz, who pounded the table with one hand, while twelve guests hurriedly left the room . . . it all recalls Pitts Sanborn's immortal remark after watching Mengelberg conduct a stormy performance of "Ein Heldenleben" . . . an ecstatic admirer of M.'s remarked "what a great figure" . . ."yes-yes," answered Pitts, "an Infuriated Wewpie" . . . Dr. Gilman had a fine tribute and critical estimate of Mengelberg in the H. Tribune a fortnight ago . . .

THIS week's heart throb . . . or why Mary came home . . . Mary Lewis on tour . . . Mike Hagen Bohnen, the handsome husband, on the Metropolitan boards . . . the first separation since their marriage . . . a fast telegram to one of Nebraska's smallest towns. . . love's old sweet song after Mary's recital . . . and the happy couple, with cancelled dates strewn behind them, returned to Manhattan . . . they go to the movies at every opportunity . . .

NOW let's peep in on the Bodanzky home, 315 West 100th street, last Friday night . . . for Mrs. Gaertner's birthday . . . a great feed . . . *what gooselivers!* . . . our two German tenors, Messrs. Laubenthal and Kirchhoff, got through the evening safely . . . there was a big consignment of tenors and baritones . . . including Friedrich Schorr and Gus Schuetzendorf . . . Mary Lewis again and her big boy . . . Mary's German is something to listen to . . . Stage Manager Von Wymetal's son, who is also learning where to put scenery and singers, was there . . . and a gay gang discussing the beauties of owning one's own apartment . . . all at the same table . . . with Senor Muschenheim, owner of the Astor Hotel . . . the conversation went something like this . . . Mme. Grete Stueckgold: "How much nicer my own apartment is" . . . "I was at the Astor for weeks" . . . Mrs. Lulu Laubenthal . . . "what a place". . . what a place . . . F. Schorr "Ach, Gott, I wass there myself much too long." . . . Landlord Muschenheim, well he finally laughed one of those laughs. Clara Evelyn, the diseuse, was there.

THE hit of the evening . . . Tony Sarg's parlor size marionnettes, in a vaudeville show . . . songs, dances, clogs, black bottom and charleston . . . bike riding, piano playing, a jazz band, three dusky dancers, and a fine version of Josephine Baker, all with marionnettes.

Grete Stueckgold gave a farewell tea in her apartment last Saturday afternoon . . . she left Wednesday on the George Washington. Grete published an unconfirmed report on a Vienna school for American conductors . . . Mabel Wood Hull spoke on something or other. Susy Ziegler, daughter of Edward of the Met, was seen in Palm Beach (about 23,401 light years away from this office) . . . Bodanzky's Gotterdammer-r-r-r-rung orchestra last week included sixteen substitutes (for grippe victims) who were unfamiliar with the score . . . one of the reasons why Bert Peyser in the Telegram next day, didn't seem, in his genial way, to like the show . . .

ZOOLOGICAL note . . . The Metropolitan pays $300 a month for the use of animals in its various shows . . . ($350 with the fertilizer) "and *that*," says Mr. Gatti, "is *one* thing to be thankful for!" . . . Medical note . . . five or six people faint at every Wagner performance at the Met . . . according to our favorite usher and the lady who ought to know . . . there are more faintees at the matinees . . . due to inexperienced standees, suburbanites unaccustomed to pure carbon monoxide, and youngsters who drop from sheer excitement during Tannhaeuser's narrative . . . "Parsifal" mows them down . . . always 20 to 30 victims for the Good Friday performance. Walter Kirchhoff, the other German tenor, takes drawing lessons every day from Weinold Reiss on West 16th street . . . a sign in Carnegie Hall last week "All seats sold, Heifetz, January 29th, Paderewski, March 24th, Philharmonic concerts (Toscanini conducting) standing room only."

With tear dimmed eyes this department bids farewell to Louis Graveure's Belgian trained beard, which seems slated to go. . . . It has waved long and bravely.

C Sharp Minor Rachmaninoff . . . after hearing Theremin's ether wave music the other night remarked:

"Vell, the violin is still a good instrument."

MEPHISTO'S MUSINGS

THE following sad, sad tragedy is reported from Chicago by the *Associated Press*: "A blackjack in the hands of a Negro choirmaster stopped the source of blue notes at the services in the Friendship Baptist Church yesterday, and though the leader and the singer were unconscious, the worship continued. Deacon Thomas Chapman disliked the notes and silently drawing a blackjack, felled Casey McGurick Jones, barytone, who was singing off key. George Washington McGavock, basso, objected, and tearing a telephone from the wall, felled Deacon Chapman. Later when Sergeant Mulvihill dropped in as was his custom the choir, led by McGavock, was singing, 'Throw Out the Lifeline,' while both Deacon Chapman and Jones lay unconscious, side by side, in front of the choir."

Tragedy Stalks With Blackjack As Choir Sings

* * *

TWO tiffs entertained the readers of the daily press this week, one between the wife of Chaliapine and the American consulate in Paris; the other between Leon Theremin, who educes music from the air with his hands, and Dr. Frank Miller of New York, who says he hasn't given the young Russian permission to do it. . . .

Dissonant Notes Introduced Into General Harmony

Both are in a way amusing to your Mephisto, who has on occasion also refused passports to persons wishing to leave his domains and who has also educed music and other things besides from the atmosphere. That, in fact, is a sort of special perogative of this dweller in Hades and when he observes others doing it the natural suspicion that occurs to him is that someone is up to devilment. . . .

But in the first case the American government has hastened to make it clear that the problem of the visa for Mme. Chaliapine was a temporary one only, occasioned simply while the wife of the famous basso was being "investigated," and the full-throated, sepulchral indignation of the singer has been forestalled just in time. Rumors of the other uproar continue to be bruited abroad, although Dr. Miller has issued a public statement to the effect that although Mr. Theremin was infringing on his patents, granted in 1921, he would take no steps to prevent the performances which Mr. Theremin has been booked to give in America.

* * *

OUR newest *cause celebre* is going to be a fund to start an operatic and symphonic hospital for this metropolis and its outskirts. The minor casualties among the musical lights have been appalling of late. "Three opera stars have colds—Mmes. Kappel and Telva and Mr. Bohnen replaced"—all Wagnerian stars, too, and the occasion of their replacement was a Wagnerian concert at the Met last week. "John Montcrieff Ill With Appendicitis"—he had to be replaced, too, in the American Opera Company. Mark Daniels of the same unlucky troupe fell down behind scenes and hurt his foot—he bravely declared that he was going to "sing or bust!" He did neither. Then comes the news from Philadelphia that Sir Thomas Beecham, visiting conductor from London, sprained his ankle and had to be wheeled on the stage in order to conduct the Philadelphia Orchestra, which he did from a high bookkeeper's stool. Other musical stars, immune as yet from the epidemic of disasters, are clutching rabbit's foot charms and amulets for immunity.

Why Not Start A Nice Hospital For the Artists?

* * *

SIR THOMAS BEECHAM'S visit to New York was of short duration, but it was long enough to arouse as much discussion as is generally stirred up by engagements of greater length. From Miss Kitty Cheatham I have received the following letter relative to a phase of Sir Thomas' appearances that many may not have considered.

An Appreciation of Sir Thomas and the British

"Sir Thomas Beecham's brief visit to New York, in his capacity as conductor of the New York Philharmonic Orchestra, brought a reminder to me of the part that Britain has played in musical history.

"I was thrilled with the buoyancy, originality, the clearly outlined conceptions and convictions which our guest gave to us, and in my heart of hearts I welcomed him with affection and gratitude.—welcomed him as the beckoning bearer of a torch whose immortal light had in times past, led to Britain many of the world's greatest musicians and whose radiance is now guiding us into the new era, of which Sir Thomas Beecham is a musical prophet.

"One sees, in retrospect, a great marshalling of trumpeters, shouting 'Good tidings of great joy' in their own particular language, as the mighty host wends its way to the shores of Great Britain, there to conceive, often to bring forth and execute, some of the mightiest utterances of all time, which today are continuing their arousing, inspiring messages.

"The lovely Handel excerpts which Sir Thomas revived are the early footsteps which lead us to the little house in Brook Street, London, where, in 1741, in twenty four days (from Aug. 27 to Sept. 14) was performed, under divine inspiration, perhaps the greatest feat in musical composition—The Birth of Messiah. 'It was the achievement of a giant inspired' says Newton Flower in his biography of George Frideric Handel, 'the work of one who had drawn himself completely out of the world, so that he dwelt . . . in the pastures of God . . .

"As Sir Thomas conducted the lovely Mozart Symphony, in C Major, the picture of Mozart standing alone, waving his hand to his best and truest friend (as Haydn left for England) came up. They did not meet again but they are writing heavenly music today in the Kingdom in which they have won citizenship by the blessing they have given to humanity.

"And what shall we say of the apostle of springtime, who soared on wings of song at the sound of the buzzing of a bee, the child of God—Felix Mendelssohn—who roamed, with the young Shakespeare, in the empire of butterflies, who helped put together the first radio, and waved a sportive adieu to the pioneer announcer, who on his glittering fairy errand 'put a girdle round the earth in forty minutes?' What of the Mendelssohn who, also, discovered a new 'Elijah,' in London, as, hidden away in the home of his friend, Felix Moscheles, he pores over his Bible, points to the history of Elijah and with the radiant wonder of his exquisite nature cries: 'Read this . . . if I can only write all that I feel. . . . Ten years did he think upon 'Elijah' before it was completed, and the priceless friendship with Jenny Lind, who shared his inspiration and enthusiasm, through to perfection this masterpiece of music. It was her pure tones that rang in his ears as he wrote 'Hear ye, O Israel.' It was her divine affection, and appreciation of his greatness that further cemented their deathless friendship by her suggestion of commemorating Mendelssohn's genius by the founding of a music school in London in his name. She chose 'Elijah' as the work most representative of his composite greatness. She attended every rehearsal, gave her services and her priceless inspiration and saw that Mendelssohn's ideas were followed to the letter. The first production of 'St. Paul' in Liverpool was also an occasion of profound import.

"In orderly line of reminiscences, we recall that Sir Jules Benedict conducted the memorable performance of 'Elijah,' which Jenny Lind gave in London, at the dedication of the memorial which her inspiration had unfolded as a tribute to Mendelssohn's genius. This performance (her first in oratorio) given at Exeter Hall, in December, 1848, brought an outpouring of affection for Jenny Lind and Mendelssohn which has seldom been equalled. The first student to profit by the Mendelssohn scholarship was the youthful Arthur Sullivan. Sir Jules Benedict, one of the most prolific composers of his time, a pupil of Weber, who had memorable contact with Beethoven, Sir Jules accompanied Jenny Lind to America, and at her special request chose the members of the orchestra, which accompanied her at her New York début, from the Philharmonic Society. We cannot leave Mendelssohn and Jenny Lind, without thinking of Scotland, which they both loved. Jane and Anne Taylor, the quaint little ladies (for whose infant school Lindley Murray wrote his grammar) were Mendelssohn's hostesses and the 'Scotch' Symphony and 'Fingals Cave' resulted from this visit.

"It was the first great Philharmonic Society, the London Philharmonic, that urged Beethoven to write a symphony especially for the organization. The imomrtal Ninth Symphony, compiled after ten years of thought, was the result.

"We give our parting tribute to Sir Thomas Beecham in gratitude for his loyalty in keeping before the public the vision of the 'First Cuckoo in Spring' which came to his compatriot, Delius, in the mountains and fjords of his beloved Norway. And with the cheerful notes the 'The Cuckoo' singing in our ears, we bid an affectionate *auf weidersehn* to the genial comrade, Sir Thomas Beecham, who has brought us fresh, fragrant blossoms from the land of our Anglo-Saxon brother, Great Britain.

* * *

IF Vienna is such a rude place as the newspaper correspondents would have it, it must be a very rude place indeed, thinks your Mephisto. The latest matter which has excited his suspicions is a reported affair at the opera house, where he has appeared many times on the stage. Now it seems that a certain Mr. Krenek, in writing an opera with many exciting sounds and combinations of the same, has gravely offended the Viennese musical taste, and by way of retaliation the party of the right has exploded odorous bombs and hurled sneeze powders upon the heads of those brave people who have the courage to subject themselves to "Jonny Spielt Auf."

Vienna Sneezes In a New Opera

All of which your Mephisto has the temerity to doubt very, very much. He has never seen a Viennese sneeze in the opera house and things certainly smelled right the last time he was there. Of course these foreigners take their politics pretty seriously, as anyone who has never been there can well understand, but even at that . . .

* * *

OPERA is an expensive thing. Few people who read in this week's issue that the Chicago Civic Opera has suffered a $450,000 deficit will perhaps be able to realize where all that money—nearly a half million—has gone. Some figures on the cost of the tour which is annually made following the close of the Chicago season in January are illuminating. To send this company "on the road," a thin pair of steel rails extending from Boston across the continent to San Francisco, means just $1,280,000.

How Opera Bills Rise in Chicago

Three hundred singers, musicians and stage technicians make up the personnel of the world's greatest traveling opera company, and it requires two special trains to transport the troupe with its immense baggage, and forty trunks full of music. Nearly $200,000 was paid for the handling of these accessories alone during last season's tour.

* * *

VINCENT D'INDY likes music, and he is not so sure that the public is always right. So he remarks in an Associated Press dispatch upon certain phases of "these moderns" in this wise: mechanical music "does not exist as art. Art, by its very nature, must pass to existence through the human heart. Mechanical music is merely noise. And Honegger, when he imitates a locomotive! Although not perfectly a master of composition, there is greatness in his work. He is an artist. But he leaves art aside when he does that. To hear a locomotive I go to a railway station."

Three Strikes Is Out

But there are other opinions. Henri Verbrugghen of the Minneapolis Symphony says, "Our classical music is stale, worn out and futile. Not 80 per cent. of the people understand it . . . What we need now is a genius, someone with a new system of music."

And now Robert Haven Schauffler, poet and lecturer, has set out by actual experiment to prove "the horrors that music perpetrates on poor, defenseless poetry," concluding that "Both music and poetry sacrifice so much of their best when they come in contact with each other that the combination constitutes an art considerably inferior to either of them considered as a pure art."

Having thus by one fell swoop disposed of the bulk of modernist music, all classical music, and effectually stilled the warbling of our songbirds, your Mephisto calls it a day. Yours for more heat—





In Seat L-9—But my dear Oscar, where is the swan? The third act and no swan?

In Seat L-11—Good lord, didn't I tell you they changed the bill at the last minute? This isn't "Lohengrin." It's "Carmen."

Seat L-9 again—"Carmen? Carmen?" Why didn't you tell me that before? I know every note of "Carmen" by heart.

NEW YORK PAPERS TELL THE STORY



Photo by Geo. M. Kesslere

Marie MORRISEY—

Town Hall—January 10th

New York emphasizes and confirms the acclaim of press and public of Chicago and Cincinnati again calling attention to the inimitable art of this distinguished artist.

"Miss Morrisey's recital at Town Hall last night was a festive occasion at which enthusiasm ran rampant."

—New York Evening World.

Grena Bennett in New York American—

Marie Morrisey is not only an interesting singer but she possesses the gift of language to a remarkable degree. Last night at her recital in Town Hall, she presented songs in Italian, French, German, Swedish, Dutch, English, and Hungarian, while in folksongs from Ireland and Scotland she cleverly imitated the dialects of those lands. Her voice is a mezzo contralto of warm and ingratiating quality in its middle and low ranges. Her diction was clear in each tongue. Her dramatic insight was first manifested in five German lieder of varied significance all by Wolf. Rhene Baton's Serenade Melancholique was sung with feeling and fervor and made an admirable contrast to the pattering little Le Petit Rentier by Pierne given with becoming delicacy and grace.

Marie
Morrisey
CONTRALTO

W. J. Henderson, New York Sun—

Miss Morrisey sang with interpretative finish bespeaking thorough study and intelligent conception. Her tone was generally rich and capable of considerable use of a wide color scheme. The listener had little opportunity to tire of any one language, nine tongues or dialects being sprinkled through the program.

M. W., New York Herald Tribune—

Miss Morrisey was in excellent voice. The house was well filled and applause was both frequent and genuine.

New York Evening World—

The contralto's enunciation was so unusual that every word she sang came to the ear distinctly and unmistakably and she evinced definite talents in the interpretative field. That she could establish and hold a mood she proved in a song by Richard Hagemen, "Grief," dedicated to her and given its first local presentation.

Brooklyn Daily Eagle—

That Miss Morrisey's recital was a success was amply testified in the enthusiasm shown by her audience. Her voice is one of fine range and quality.

Brunswick Records

Pacific Coast Tour
Opens Portland, Ore., April 12th

Address: Secretary, MARIE MORRISEY, 180 East Delaware Place, Chicago

Rochester Enjoys American Series

Sowerby, De Lamarter, Mannes and Riegger Represented As Composers

ROCHESTER, N. Y., Feb. 1.—The eighth concert of the American Composers' Series, and the second one this season, took place on Jan. 23 in Kilbourn Hall. Some thirty members of the Rochester Philharmonic Orchestra gave the program, with Dr. Howard Hanson conducting.

The list consisted of "The Bethrothal Suite" by Eric De Lamarter, Suite for orchestra by Leopold Mannes, a "Set of Four Ironics" by Leo Sowerby, and a Caprice for ten violins by Wallingford Riegger. Three numbers were played from "The Bethrothal Suite" which was written as incidental music for Maeterlinck's play "The Bethrothal." The Mannes number was divided into Preludio, Aria and Epilogo. Riegger's music caused considerable amusement with its ultra-modern harmonies and rhythms.

Choosing the Best

At the end of the program, a written expression of opinion regarding the work considered most worthy of publication was taken. The jury actually deciding the selection was under the chairmanship of Pierre V. R. Key, editor of the *Musical Digest*, whom Dr. Hanson introduced to the audience. The jury's choice was the Sowerby number which was given second place by De Lamarter's music coming first in its mind, and the Caprice for ten violins standing third.

Letz Quartet

The Tuesday evening series of chamber music recitals in Kilbourn Hall, under the auspices of the Eastman School of Music, brought the Letz Quartet on Jan. 17. The program consisted of Ravel's Quartet in F Major; and Schubert's Quintet in C Major for two violins, viola and two 'cellos, the second 'cello part being taken by Paul Kefer, 'cellist of the Kilbourn Quartet. As encore, the musicians played the last movement of a Quintet by Bocherini.

MARY ERTZ WILL.



Herbert Photos, Inc., N. Y.

Edward Johnson, Metropolitan Tenor, Scores at the New "Tiz" Golf on the Metropolitan Roof. His Opponents are Clarence Whitehill and Ellen Dalossy.

Ravel Sees Jazz as Fount of American Music

BOSTON, Jan. 25.—The future of American music lies in jazz, according to Maurice Ravel. Just as the Germans founded their music on folk-songs and the French based theirs on songs of the people, so will Americans use jazz, which has become their folk-song, he says. "The most captivating part of jazz is its rich and diverting rhythm," Ravel told Boston interviewers. "But for me, jazz music is not a twentieth century product; its beginning dates much earlier. Jazz is a rich and vital source of inspiration and I am astonished that so few American composers are influenced by it."

Shavitch Asked to Conduct by Soviet Academy

SYRACUSE, N. Y., Jan. 26.—Vladimir Shavitch, leader of the Syracuse Symphony Orchestra, has accepted an invitation from the Soviet State Academy of Fine Arts to appear as guest conductor in Moscow and other Russian cities in April. In the last few seasons the Soviet Government has extended similar invitations to notable European directors, among them Bruno Walter, Otto Klemperer, Oscar Fried, Pierre Monteux and Arthur Honegger; Mr. Shavitch is the first American conductor to be so honored.

Pittsburgh Likes Graveure Recital

New Music Presented by Chorus of Commerce Chamber Under Harvey Gaul

PITTSBURGH, Feb. 1.—An admirable baritone recital was given by Louis Graveure in Carnegie Music Hall on Jan. 20, under the local management of James A. Bortz. Mr. Graveure's art was impressive, and Harry Spier rendered excellent service at the piano. After the recital, the Musicians' Club, in line with its announced policy of greeting visiting artists, entertained Mr. Graveure and Mr. Spier at the University Club. Mr. Graveure mentioned that he had never sung in a hall which seemed as perfect as Carnegie.

Play Modern Sonatas

Gaylord Yost, violinist, and William H. Oetting, pianist, joined in an interesting recital of sonatas for their combined instruments at the P. M. I. on Jan. 23. Only modern works were presented, the program consisting of compositions by Healey Willan, Darius Milhaud, and Albert Stoessel.

The Chamber of Commerce Chorus, under Harvey Gaul, gave a concert in Carnegie Music Hall on Jan. 23. A varied program included new works by Holst and Gaul. Participating artists were Viola K. Byrgerson, B. C. Wiester, Mary Redmond, Frederick G. Rodgers, Max Kroen, J. Malcolm Thomson, Burton H. Mustin, Dr. Russell H. Kirk, E. M. Hicks. The accompanists were Edgar Sprague and Aneurin Bodycombe.

The orchestra of the Y. M. & W. H. A., under the leadership of Oscar Demmler, played a worthy program in the Y Hall on Jan. 22.

Mercedes Roeser, soprano, gave a recital on Jan. 25. She was assisted by Gertrude K. Krepps, harpist. Helen Marquis was the accompanist.

WM. E. BENSWANGER.

WATERLOO, IOWA, Feb. 1.—The Clayton F. Summy Company of Chicago has published "Mother Nature Songs," with music by Henrietta C. Stevenson of Waterloo. The words were written by Kate B. Reed, formerly principal of West High School, Waterloo.

B. C.

A CONCERT COURSE FOR 1928-1929



Daisy Jean

'CELLIST and SOPRANO

Accompanying Her Songs at the Harp

PROGRAM

'CELLO
- Concerto in A Minor - - *Saint-Saens*

SONGS AT THE HARP
- Mon coeur soupire - - - - *Mozart*
- A pastoral - - - - - - *Veracini*
- Stornellatrice - - - - - *Respighi*
- Gondoliera - - - - - - - *Sadero*
- Girometta - - - - - - - *Sibella*

'CELLO
- Apres en reve, Fileuse - - - - - - *Fauré*
- Spanish Suite - - - - - *de Falla*
  - El pano moruno
  - Nana
  - Jota

SONGS AT THE HARP
- Les deux serenades - - *Leoncavallo*
- L'heure exquise - - - - - *Hahn*
- Oh, Mr. Piper - - - - - *Curran*
- Sylvelin - - - - - - - *Sinding*
- Drums of the Sea - - - - *Barnett*

Harp—Lyon & Healy



Richard Hale

BARITONE

Of "The King's Henchman"

PROGRAM

- Sonnet from LA VITA NUOVA *Wolf-Ferrari*
- Air of Fanuel, NERONE - - - *Boito*
- Danza, Danza! - - - - - *Durante*
- Verborgenheit, Der Gärtner, Wer Sich Der Einsamkeit Ergiebt - - - - - *Hugo Wolf*
- Ständchen - - - - - - - *Strauss*
- Chant from Josua Navine, After the Battle - - *Moussorgsky*
- Viens Pres de Moi - - - - *Balakirew*
- Mandoline - - - - - - - *Debussy*
- Here Deyes the Summer *Robert Nathan*
- The Rose Has Charmed the Nightingale - - - *Rimsky-Korsakoff*
- The Lion - - - - - *Louis Gruenberg*
- Sometimes I Feel Like a Motherless Child, arr. - - - - *Lawrence Brown*
- Captain Stratton's Fancy *Deems Taylor*

DEDICATED TO MR. HALE



Harriet Eells

MEZZO-SOPRANO

Of the American Opera Company

PROGRAM

I.
- Das Verlassene Mägdlein, Der Tambour - - - *Wolf*
- Ein Wanderer, Das Mädchen - - - - *Brahms*

II.
- Prison, Danseuse - - - - - - *Fauré*
- Forêt - - - - - - - - *Caplet*
- Guitares et Mandolines - *Grovlez*

III.
- After the Battle
- In My Attic - - -
- Silently Floated a Spirit
- Parásha's Revery and Dance - - - *Moussorgsky*

IV.
- The Trees They Do Grow High - - -
- The Wraggle-Taggle Gypsies - - - -
- My Boy Willie - -
- Two Magicians - - Old-English Folk-Songs



Dorsey Whittington

PIANIST

PROGRAM

- Sonata - - - - - - - - *Scarlatti*
- Sonata - - - - - - - - *Mozart*
  - Tema con Variaziona Minuetto
  - Rondo alla Turca
- Two Intermezzi - - - - - *Brahms*
- Impromptu - - - - - - *Schubert*
- Toccata - - - - - - - *Schumann*
- Ballade in F Minor, Mazurka in B♭ Minor, Barcarolle - - -, Two Etudes - - - *Chopin*
- Clair de Lune - - - - - - *Debussy*
- Ondine - - - - - - - - *Ravel*
- Valse Viennoise - - - - *Whittington*
- The White Peacock - - - - *Griffes*
- Etude de Concert - - - - - *Liszt*

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JOSEF HOFMANN

New York Recital

Carnegie Hall

Sunday, December 18, 1927

"The sovereign qualities of the distinguished artist, the superb control and direction of emotion—consummate musicianship and a technic that stops at nothing. A master, indeed a man of genius."
—Olin Downes, *New York Times.*

"Josef Hofmann, prince of pianists, gave a recital yesterday. There was a typical Hofmann audience, which means one that packed the hall. Hofmann gave his audience a reading of supreme beauty; a most finished keyboard art. It was a great recital by a great pianist."
—W. J. Henderson, *New York Sun.*

"The mere sound of Mr. Hofmann's interpretation was ravishing; the sheer magnificence of his mastery over the piano. A Hofmann recital finds my small collection of English words not at all germane to the powerful but unclassified sensations it engenders."
—Samuel Chotzinoff, *New York World.*

"Hofmann, one of the most grandly gifted players, musically, technically and intellectually, reigns a towering king of the keyboard." —*New York American.*

"Hofmann's superb playing enthused. One sat before him yesterday again a captive in body, brain and emotions to the unerring magic of his art." —Irving Weil, *New York Journal.*

"As great an audience as ever crammed itself into Carnegie Hall—an insatiable throng which in addition to a luxuriant program, exacted what may be a record number of thirteen encores. The lyric interludes were played with Mr. Hofmann's most tender and gracious poetry, but constantly among them blazed forth convulsions of fury and desperation fit to strike the hearer with consternation at such titanic vehemence of passion. To follow the program through its course would mean only a parade of verbal superlatives." —Richard L. Stokes, *Evening World.*

Mr. Hofmann teaches in person at The Curtis Institute of Music and gives individual lessons.

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Oskar Shumsky

Recently honored by a hearing with Fritz Kreisler, Oskar Shumsky, ten-year-old violinist and composer received the warm praises of the virtuoso for his "clever interpretations and musical ability." The boy won the Leopold Auer Fellowship in a competition in Chicago last summer for his playing of the Bach Chaconne, which he repeated for Mr. Kreisler, playing also a part of the Beethoven Concerto and shorter pieces by his distinguished listener. Oskar then played one of his own compositions for which Mr. Kreisler accompanied, calling the piece a "charming number for one so young."

Ernest Schelling arranged the interview for the lad. Praises have also come from such great artists as Elman, Stokowski and Casals. Oskar is a pupil of the distinguished Leopold Auer. His parents are allowing him to accept only a limited number of engagements, so that he can give most of his time to his studies, not only on the violin, but to academic subjects as well.

Radio in Schools Is Kent Proposal

Organization for Educational Aims Suggested to Federal Commission

WASHINGTON, Jan. 31.—Definite organization for the general use of radio in schools and colleges may be effected in the near future, as the result of a suggestion made to the Federal Radio Commission by A. Atwater Kent, Philadelphia manufacturer and broadcaster. In a letter dealing with extension of the use of radio in education, Mr. Kent urges the Commission to bring together leaders in the radio and educational fields, for the purpose of working out a practical program. He also sounds a note of warning that the interests of education the broadcasting hours are taken for entershould be effectively considered before all tainment. His letter follows:

"I am writing to transmit to you, as the legally constituted governmental authority in radio, a thought which has been developing in my mind with increasing insistence during the past year. I feel very strongly that those of us who are directly interested in the progress of radio should co-ordinate our efforts in some practical manner to the end that the advantages of radio may be extended to the field of education on a wider and more effective basis.

Horizon Broadens

"The horizon of radio activity has broadened so rapidly that it has kept all of us busy to follow it and has perhaps affected our perspective of radio's greatest possibilities. We should not, however, accept the accomplishments of today as the ultimate in serviceable achievement. While my direct interest has lain in manufacturing and broadcasting, I have felt for some time that the use of radio in education is not receiving the attention which it merits and which it should receive because of the opportunity it affords for the dissemination of knowledge. It seems to me that we should not permit the attractiveness and pleasures of entertainment broadcasting to absorb us to the point of exclusion of neglect of education.

"One important reason for bringing this subject to your attention at this time is the constantly increasing movement towards devotion of hours to entertainment, both commercial and non-commercial. My fear is that, unless we organize a practical and systematic plan for educational broadcasting, it will not be long until all the hours are gone.

"As the official authority towards which we look for leadership, might it not be proper for the Federal Radio Commission to consider this question and to draw into conference some of the leading school, educational and radio authorities of the country?

"With assurances of my sincere appreciation of your service to radio in the past and with best wishes for continued success in the future, I am,

"Respectfully yours,

"A. ATWATER KENT."

Diocesan Choristers

The Diocesan Choristers, under the patronage of the Rt. Rev. Thomas Molloy, Bishop of Long Island, and assisted by Frederick Jagel, tenor of the Metropolitan Opera Company, were heard in an interesting program in the Academy of Music on Jan. 19. The chorus consists of 116 male voices, and has given concerts of merit for the past five years. The program included works by Barnby, Hasler, Vaughan Williams, Welton, Tchaikovsky, Mendelssohn, Hall, Gounod, and a number by the conductor, Frederick T. Short. Mr. Jagel sang arias by Ponchielli and Gilea. He met with an enthusiastic reception, as did the other soloists, the Rev. Lawrence Bracken, baritone; John Finnegan, tenor; Leo de Hierapolis, baritone, and Charles Ryan, boy soprano.

ARTHUR F. ALLIÉ.

Beethoven Symphony Concert

The Beethoven Symphony Orchestra, conducted by Georges Zaslawsky, announces that the fifth of the series of seven concerts given in Carnegie Hall will take place on Friday evening, Feb. 17. The soloist is to be Jacques Thibaud, violinist. Nikolai Orloff, pianist, who will be the soloist on March 9, the date of the sixth concert.



Louise Palmer Walker, a Violin Pupil of the Curtis Institute of Music, Is Said to be the Youngest Recognized Musical Authority in the Country. Still in Her 'Teens, She Has Written a Text Book on Violin Playing for the Use of the Teachers and Pupils. It Has the Endorsement of Carl Flesch, Head of the Violin Department of the Curtis Institute, and Will be Published by Carl Fischer.

What Keokuk Hears

KEOKUK, IOWA, Feb. 1.—"The King's Henchman," by Deems Taylor, was given Jan. 6 in the Grand Theater before a very enthusiastic audience. Jose Echaniz, pianist, gave a brilliant recital in the High School Auditorium Jan. 22 under the auspices of the Monday Music Club. The Monday Music Club Choral Society, of which Eve Runyon is conductor and Lillian Franke the accompanist, is rehearsing for presentations of "The Swan and the Sky Lark" by Goring Thomas and "The Chambered Nautilus" by Taylor in March. At the last meeting of the Monday Music Club, the program was given by Marcine Schouten and Mary Helwig, pianists; Pearl Hughes of Hamilton, Ill., contralto, and Robert Hastings of Carthage, Ill., baritone. Elizabeth Runyon was the accompanist.—E. R.

AMY
ELLERMAN
Contralto

"The audience was pleased to listen to Amy Ellerman, a contralto of *superb quality.*" *Flushing (New York) Journal,* Dec. 31, 1927.

"Miss Ellerman has a *powerful voice, smooth* and *even texture, and a pleasing personality.* Her work is *spontaneous* and *sincere.*" *Cranford (New Jersey) Citizen,* Dec. 8, 1927.

"Wins applause. A genuine treat and an outstanding event. Miss Ellerman sang with the *authority of her experience,* and *her musicianship* was recognized." *White Plains Reporter,* Dec. 30, 1927.

"HER VOICE THROUGHOUT ITS WIDE RANGE IS EXQUISITE IN QUALITY, VERY SWEET AND SATISFYING.

"HAS UNUSUAL TONE COLOR AND ENUNCIATION IS CLEAR AND A PLEASURE TO LISTEN TO IN ALL LANGUAGES.

"SINGS BIG DRAMATIC TONES WITHOUT APPARENT EFFORT.

"DISPLAYED GREAT VOLUME AND SUSTAINING POWER.

"SINGS FOR EVERYBODY. HER PERSONAL CHARMS AND APPEAL HOLD THE CHILDREN AND YOUNG PEOPLE AS WELL AS OLDER ONES." —*ELMIRA ADVERTISER,* Jan. 20, 1928.



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Sketch by Wesley Morse

Louise Lerch

Soprano

METROPOLITAN OPERA COMPANY

A Record of Significant Achievement in Two Famous Roles

As GILDA, November 5, 1927

"She has youth, charm, naivete and a voice that is fresh, lovely and of equal range."

—*New York American.*

"The young artist, slender and girlish in her rose-colored costume, immediately won the favor of her audience as she stepped onto the stage for her first scene. There was little trace of nervousness in the opening phrases and the duets that preceded the 'Caro nome' aria. This she sang with a liquid and floating tone which was a delight to hear, and she was invariably true to pitch."

—*New York Times.*

"Miss Lerch's singing gave an impression of a fine natural voice, of good size and range, and of a smooth quality, a richness very pleasing to the ear."

—*New York Herald-Tribune.*

As LUCIA, December 10, 1927

"Looking amazingly young and shy, she sang the florid music without apparent difficulty, in a voice that is caressingly smooth and steady."

—*New York Herald-Tribune.*

"She sang the phrases of Lucia with liquid voice, with flexible facility and altogether gave the impression that she comes at a fortunate time for herself and the Metropolitan with its limited group of coloraturas. . . . She essayed and conquered the old war-horse, the mad aria, with distinction. . . . With that God-given voice she will find her place."

—*New York Telegraph.*

"The singing on the whole was an achievement."

—*New York World.*

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GRANADA SENDS A GENIUS

By HOLLISTER NOBLE

ANDRES SEGOVIA, the young Spanish guitarist who created a generously dimensioned sensation at his first New York recital some days ago, is a remarkable product of his country. It is a pity his present visit will not take him to the West. He is not only a fine distinctive artist of genuine genius, he is a charming, urbane cosmopolitan gentleman with a personality that sparkles.

Among the army of celebrities who have stormed our shores this winter, Segovia, Maurice Ravel, the French composer, and Sir Thomas Beecham, the English conductor, form a triumvirate distinguished for their broad and civilized approach to music.

Mr. Segovia's art has been capably discussed in other columns of this journal. His adventures as he approached his first American tour have been intriguing. Born in Granada not so many years ago, he took to the guitar when about fourteen years of age, and he has made it his permanent interest in life. He is entirely self taught. Although he studied harmony and composition in various schools, he never had a lesson on the guitar. His deep passion for this instrument has nothing of pretence in it.

This interest in his instrument was commented on by Samuel Chotzinoff in a recent discussion of Mr. Segovia in the New York *World* as follows:

"In Munich the more fastidious amateurs are even trying to revive the ancient lute, which to Segovia is a labor that can bear no fruit, for the lute is as extinct as the virginal and it is well for dead things to remain dead. Perhaps the guitar will also vanish presently, but there is much life in it yet, and it has a respectable literature which dates from the dawn of music down to the present day. Boccherini wrote five quintets for strings and guitar; Schubert one. Paganini, who was a great master of the guitar, having devoted three solid years to its practice, composed no less than 104 pieces for it, besides four guitar quintets. Then there is Ferdinand Sor, whose music Segovia disclosed to us for the first time. Sor was a Catalonian who played the guitar with great success all over Europe at the beginning of the nineteenth century. A friend of Spontini, Sor composed a good deal of chamber music and pieces for the guitar, but most of these were destroyed during a fire at his publishers. At Petrograd, Segovia himself discovered a manuscript sonata for guitar by Sor which he expects to knock into shape for one of his New York concerts.

"The process of knocking music into shape consumes most of Segovia's spare time, for he explained the old composers could hardly guess the capabilities of the instrument in the hands of the modern artist. * * * * * Segovia's extraordinary artistry touched a responsive chord among modern composers. The piquancy, charm and delicacy of his guitar offered new stimuli for the jaded creative faculties, and Mr. Segovia became the recipient of manuscripts from Roussel, de Breville, Laparra, Samazeuil and Ferroud among Frenchmen; Manen, Ponce, Turina, Espia, Torroba, among his own countrymen; Cyril Scott and Arthur Bliss and others. All these have but an imperfect knowledge of the technique of the guitar, and the manuscripts they sent were musical indications rather than finished products. On the score of a sonata submitted by Cyril Scott the composer had written, "Machen Sie Besser," a legend which is no challenge, but a plea.

"I had disturbed the guitarist in the act of complying with this very demand, and Mr. Scott's score was undergoing numerous erasures and additions. The routine question, "What do you think of modern music?" seemed sensible when put to an artist who sincerely cherishes the old music while he encourages the new, and Mr. Segovia's ready answer proved that he had pondered this question at leisure and had arrived at a fairly just settlement.

"'If modern music,' he said earnestly, 'is the natural development o f what has gone before, fine!' Then he added smilingly: 'But so much of modern music glosses over, by startling harmonies and freakish forms, poverty of ideas and emotions. The difficulty that confronts a modern composer is to find originality in orderly advance. You cannot be a hermit in art, you cannot start out in this late day as nude, artistically speaking, as Adam or Eve. Music, like language, is not the creation of an individual. Tradition is but the accumulation of knowledge. The modernist proclaims himself a Robinson Crusoe and sets about making music as if no music had ever been made before him, which is as ridiculous as if a man living in New York today would go about feeding and clothing himself in the manner Crusoe was forced to adopt on his uninhabited island'."



Andres Segovia

"The guitar for me," Segovia remarked the other day to MUSICAL AMERICA' "is a universal instrument. Contrary to accepted belief, I prefer playing Bach to my native music. This instrument is beautifully designed to bring out the most delicate patterns of polyphonic writing. I play Bach on all my public programs. His music I prefer to play above that of all others."



Mr. Segovia has, of course, played all over Europe countless times. He has toured extensively in Cuba, Mexico and South America. On his tours he notes as an important observation that the appreciation of his music in Germany and Austria seems to be cerebral, objective and more or less intellectualized. In Russia and Spain he finds a sensitive fervor and subjective appreciation quite different.

When final arrangements for his European tour had been made, Mr. Segovia received a cable from his manager that his first American recital would be given in Proctor, Vt. There was consternation in Mr. Segovia's camp. Where was Proctor? Maps and atlases were ransacked. No mention of Proctor. Some American tourists were consulted. They had never heard of the place.

Then came the explanation. Mr. Segovia's formal début would be made in New York, of course. But a very young lady, Miss Proctor, of Proctor, Vt., when asked what she wanted for her birthday, requested a concert (by a guitar player) and Mr. Segovia was finally chosen. With the genial Freddy Schang of the Metropolitan Musical Bureau, Segovia journeyed to Proctor and played for about twenty-five people.

"One of the happiest concerts of my career" was his verdict.

Proctor is in the midst of the Vermont marble quarries and Mr. Segovia has not yet cleared up the discrepancies in his mind caused by marble walks, bridge and masonry of fine marble contrasted with frame houses and wooden barns.

New York Adventures

His New York adventures have been exciting. Nine public and private recitals in his first week here. He often sends someone around to private houses to find out what kind of a chair he will have to use. Fritz Kreisler was the first man to tell him he looked like Franz Schubert (Schubert ought to feel decidedly complimented.)

Mr. Segovia gave his first concert at the age of seventeen in Granada and recently met a Spanish professor of philosophy at Columbia University who was present at his first concert. He plays the piano and composes a good deal for the guitar.

"I am self taught entirely. And I may add that I have not always been very happy with myself either as a professor or as a pupil."

Alexander Tansman has written a work for him which he will play next year. His table the other day was covered with manuscript scores sent him by composers of the modern school all over Europe.

Mr. Segovia is married and has two children. He explained their names very carefully.

"The first I named Andres because neither my wife nor I had the imagination to name him anything else. He developed a great taste for drawing and painting, and when our second boy came along, we called him Leonardo. We had great hopes, but, alas, I fear our youngest boy is going to be a musician."

Miss Cornish Is Guest

Founder of School in Seattle Visits New York

Nellie C. Cornish, founder and director of the Cornish School of Seattle, Washington, has been in New York. Visiting friends among the ex-students of the Cornish School, who have come to New York to seek their fortune along the lines in which they were trained under her tutelage, she found many on the high road to success. Among those she has seen while in the East are: Josephine Hutchinsen, playing with the Civic Repertory Theater, Harold Johnsrud, playing the lead in the "Prisoner" at the Provincetown Playhouse, and George Hoag, appearing in the "Love Nest."

Of her work in the West Miss Cornish observes that the Cornish School, which provides instruction in drama, dancing and all allied arts, with a special and separate School of Music, is growing rapidly. People in Seattle are inclined to be more interested in general education, she says, than in private instruction. Great progress has been made with the Three Art Series which is given every Friday in the Little Theater of the Cornish School. This year's program will include among other attractions the Cornish Trio, Mr. Weixhaus, pianist and composer, Henry Cowell, pianist-composer and Franklin Riker, tenor.

The Cornish School has made a special point of stressing the study of eurythmics, said Miss Cornish, making it a required subject for dancers, painters, musicians, etc. There are 125 pupils in the eurythmics classes of whom fifteen are men.

Admissions Tax Returns Shrink $3,000,000 in 1927

WASHINGTON, Feb. 1.—In a statement issued by the Bureau of Internal Revenue, Treasury Department, it is shown that in the calendar year 1927 the collections of admissions taxes decreased about $3,000,000 from the amount returned in 1926. The total receipts from this source last year were $17,835,818, while in the preceding year it exceeded $21,000,000. New York state led in the 1927 returns, the total being $6,985,348; Illinois was second with $2,150,153, with California and Pennsylvania practically tied for third honors, each of these states contributing close to $1,100,000 in the year.

A. T. M.

Flonzaleys Appear

The Flonzaley Quartet gave its second Boston concert of the season Jan. 11 in Jordan Hall. For this evening, the players eschewed all contemporary music and devoted themselves solely to Schubert, Beethoven and Haydn.



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—*N. Y. Post*

"ELEGANT VIRTUOSITY."
—*N. Y. Times*

"SINCERE AND EARNEST MUSICIANSHIP."
—*N. Y. American*

"NOTABLE TECHNICAL SKILL."
—*N. Y. Herald Tribune*

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COBINA WRIGHT
IN CHICAGO



THE ARTIST—HER PROGRAM AND SOME PRESS COMMENT

CHICAGO EVENING AMERICAN: DECEMBER 21, 1927

COBINA WRIGHT CONCERT IS PRAISED BY DEVRIES

BY HERMAN DEVRIES.

Cobina Wright's recital at the Goodman Theater yesterday afternoon was as interesting as the young and talented singer herself.

We have heard Mrs. Wright before and the impressions left of an agreeable, carefully-schooled voice, of manner that charmed and a personality that might have been sufficient magnet without her vocal art—all these impressions were renewed yesterday.

I found upon second hearing that her soprano has range, flexibility, and carrying power. The medium register is particularly sympathetic and sweet, the upper reaches attained without effort, even unto B and C natural. I liked everything I heard, the Korngold aria from "Die Tote Stadt," Manning's "Lamplighter," "The Street Fair," and Herbert Hughes' arrangement of the "Light of the Moon," a County Derry air. No matter what she sang, all was interpreted in excellent style, with superlative intelligence. Mrs. Wright was very successful.

It was, by the way, a relief to see a singer upon the concert platform, or anywhere else, for that matter, in a long dress. After these years, a procession of bare and half-clad legs, matches, lamp-posts, bowed, monumental, and otherwise, it is pleasant to allow the much-abused-by-neglect imagination a little lee-way. Mrs. Wright was a picture in her moyenage gown.

THE PROGRAM

I

Bist du Bei Mir.....Bach
Un Mota di Gioja.....Mozart
Ah! Io so piu.....Mozart
Aria di Filaura.....Cesti

II

De Fleurs.....Debussy
O! Bien Aimée.....Szymanowski
Le Nelumbo.....Moret
O! la pitoyable aventure.....Ravel
La Statue de Bronze.....Satie

III

Marietta's Lied zur Laute, (aria from "Die Todes Stadt")...E. W. Korngold
Nixe Binsefuss.....Hugo Wolf
Schlechtes Wetter.....Richard Strauss

IV

Jota.....De Falla
Amor y Perfidia.....H. Villa Lobos
Nana.....De Falla
El Vito.....Joaquin Nin

V

The Time of Parting....Henry Hadley
The Lamplighter.....Manning
Before My Window.....Rachmaninoff
Joy.....Watts

HERALD AND EXAMINER

MME. WRIGHT, YALE SINGERS WIN PRAISE

Excellent Programs Offered by Soloist and by University's Glee Club.

BY GLENN DILLARD GUNN.

MME. COBINA WRIGHT, giving her second recital in Chicago within a year yesterday at the Goodman, proved herself a remarkable program maker. No more interesting choice of modern songs has been offered the public this season.

Her French group comprised songs practically unknown. Debussy's "De Fleurs," I am sure, has had no previous hearing, which is the more remarkable since it is a fine bit of compressed drama, perfectly set in his idiom's most striking inflections. Another drama in miniature that stimulated an instant reaction was Moret's "Le Nelumbo," wherein the music considerably outweighed the text in value. The same may be said of Ravel's startling bit of Spanish color entitled "Oh, la Pitoyable Aventure." There was humor in Saite's "La Statue de Bronze, but Szymanowski's Oriental love song served only the purpose of contrast.

* * *

NO German novelties were discovered by Mme. Wright; but she offered three new Spanish songs by de Falla and Nin that exploited characteristic rhythms and melodic inflections. One hastens, too, to commend the singer for her fine American group representing Hadley, Manning and Watts.

Mme. Wright combines the art of the singer and the diseuse, without making any use of the freedom in pose and gesture allowed the latter. She creates the mood, suggests the picture, tells the story, always vividly and effectively, first by a remarkable gift to read the text eloquently, and, second, by her sure command of vocal resources that include range, moderate power and a considerable capacity for varied tone-color. Her success with her public was flattering.

DAILY NEWS.

COBINA WRIGHT IS ARTIST IN RECITAL

Voice and Stage Settings Win Audience and Praise of Critic.

BY MAURICE ROSENFELD.

From New York city, where she is engaged in musical editorial activities, Cobina Wright, lyric soprano, came to the Goodman theater yesterday and presented an interesting and unusual song recital, having arranged the stage setting and her costuming to add romance and picturesque surroundings to the affair.

Miss Wright is a discerning person. She has talent for attracting the public's attention, and the medieval stage background, the candles, the tapestry and her own fifteenth century dress and attractive personality all put one in the mood of listening to her music-making.

This, with the modern piano for accompaniment, was of artistic kind. Her Bach, Mozart and Cesti selections were trying on her vocal accomplishments, the coloratura was florid and difficult, the altitude reached high soprano tones, and the German and Italian had their own problems for clear enunciation.

Shows Lyric Quality.

The recitalist displayed a voice which has a lyric quality. It has a high range and if at times the numbers that she sang taxed the flexibility of her voice she never deviated from artistic expression and clarity of text enunciation.

She devoted the greater part of her program to new songs by Debussy, Szymanowski, Ravel, De Falla, Nin and American numbers, and she sang the song by Debussy with poetic style and made of it a very fine piece.

The Szymanowsky song, "O! Bien Aimee," is much on the order of his symphonic writings and has a somber musical setting.

Gordon Hampson was a very able accompanist, and the concert was attended by a representative audience.

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Chicago Opera and Concerts

By Albert Goldberg

Chicago, Feb. 1.—"Sappho" was given its final performance of the season on Monday, January 23, as successfully as has been every other hearing of the work since Mary Garden summoned it back from the shades of extinction. René Maison was a new *Jean*, still further deepening the impression he has made upon Chicago's operatic consciousness. He brought to the part that feeling for poetic delineation of mood that appears to be his strongest characteristic, and sang what there is to sing in the rôle with excellent command of his vocal resources. Otherwise the cast consisted of Lucille Meusel, Maria Claessens, Désirè Defrère, José Mojica and Edouard Cotreuil. Charles Lauwers conducted.

A "Witch" Resuscitated

Because Boston requested it in the repertoire of the Civic Opera's season in that city, proponents of American opera were permitted to hear Cadman's "A Witch of Salem" again on Tuesday, Jan. 24, although it was understood last season that the work was definitely shelved.

Impressions of the work on rehearing were but little different from those of the original presentations. It is a pity that with so much music that is viable and agreeable, the composer has not been permitted, or has not taken the time, to revise the glaring faults and ineffectiveness of the dramatic structure.

The first act is by far the better of the two, although the long static passages of the arias and the sudden, unapproached climaxes neither engage the interest nor elucidate the action. The second act only magnifies the faults of the first. After a long, sweet tenor aria, accompanied by a calm, muted orchestra at what should be the very height of excitement and interest of the drama, the dénouement is arrived at with explosive suddenness and it is all over before one has scarcely realized the end was in sight.

The text, too, is far from reproach. Such lines as "Don't you remember, only last November" can only be considered of a type with the jingles that are printed on greeting cards. Why doesn't the American composer, until such time as a suitable librettist appears, have the courage to write wordless operas? Certainly it would be better than hitching good music to foredoomed inanities.

Changes in Cast

Several changes were made in the original cast. Edith Mason replacing Eide Norena, who created the rôle, sang *Claris Willoughby*, revelling in the grateful curves of the melodic line, and generally managing to look both charming and martyred. Lucille Meusel and Elinor Marlo, new in the juvenile rôles were good, if not always explicable. Chase Baromee was a distinct improvement on the *Thomas Bowen* of the first cast, although the large mouthfuls of words he was required to utter at high speed worked no good to his vocalism.

Otherwise the original members were retained. Charles Hackett's English was a constant pleasure, as well as the unusual warmth of his singing. Irene Pavloska was a soubrettish *Sheila Meloy*, and her enunciation, too, left nothing to be desired. Augusta Lenska was as sinister a *Tibuda* as the part permitted her to be, although not much of that or any other distinctive quality was written into the rôle. Henry G. Weber conducted with accuracy but with seemingly no great appetite for the task in hand.

A performance of "Cavalleria Rusticana" followed, sung by Claudia Muzio, Elinor Marlo, Maria Claessens, Forrest Lamont and Désiré Defrère, Roberto Moranzoni conducting.

"Il Trovatore" was sung at the Wednesday matinée of Jan. 25, by Rosa Raisa, Augusta Lenska, Forrest Lamont, Richard Bonelli, Virgilio Lazzari, Albert Rappaport and Eugenio Sandrini. Antonio Sabino conducted.

"Lohengrin" was produced on Wednesday night, Jan. 25, by Leone Kruse, Cyrena Van Gordon, Rene Maison, Robert Ringling, Alexander Kinnias and Howard Preston, Henry G. Weber conducting.

Recitalists Appear

Stell Andersen, pianist, formerly a resident of Chicago, gave a recital in Kimball Hall on Jan. 19. She is an artist of excellent qualities. Power, authority, mature understanding, and unobtrusive technical command were disclosed in a program that included a group of Brahms, Chopin's B Flat Minor Sonata, and short pieces by Scriabine. Schumann-Tausig, Debussy and Liszt.

Albert Rappaport, one time cantor in the Jewish church, and now a tenor of the Civic Opera Company gave his first Chicago recital on Sunday, Jan. 22, accompanied at the piano by his wife, Cecilia Roth Rappaport. Mr. Rappaport, whose minor roles in the Auditorium have given little opportunity to judge of his ability, proved himself the possessor of an agreeable voice and no mean interpretative ability. Included in an interesting program were songs by Russian composers, sung in their native tongue, and two songs by George Liebling.

People's Symphony

The People's Symphony Orchestra, directed by P. Marinus Paulsen, and with Gertrude Morse Webster as soprano soloist, was heard in concert in the Eighth Street Theater on Sunday, Jan. 22. Improved attendance was reflected in the orchestra's improved playing of Hadley's "Herod" Overture, Glazounoff's Grande Valse and the Franck D Minor Symphony. Miss Webster, attired originally as well as becomingly, achieved success through her accurate mastery of coloratura music and the natural charm of an excellent voice.

Harold Bauer gave a piano recital in the Playhouse on Sunday, Jan. 22, that had many things to recommend it and Schumann's "Davidsbündlertänze" as the inevitable alloy in all the good things of life. Schumann's drab and dreary work could not, however, entirely neutralize the pleasure that was derived from a Bach English Suite, Kuhnau's "David and Goliath" Sonata, Chopin's F Sharp Minor Polonaise, and some Brahms and Debussy in none too congenial juxtaposition.

The London String Quartet provided lovers of that form of music with a rare hour in the Goodman Theater, Sunday, Jan. 22. Quartets by Beethoven, Dvorak and H. Waldo Warner's "The Pixy Ring" were interpreted with every virtue of sympathetic ensemble, glowing tone, and ripe musicianship.

The program of the Gordon String Quartet in Orchestra Hall foyer on Jan. 25, featured compositions by two Chicago composers, Leo Sowerby and Adolf Weidig. The former was represented by a quartet in D Minor, dating from 1923, but given its first Chicago performance on this occasion. Like most of the music of this progressive young composer, it appears to have been written because he had something definite to say. With all its harmonic ingenuity the work has no small amount of genuine lyric feeling, and a characteristic blend of vigor and imagination.

Mr. Weidig's work, also a first performance, is entitled "Autumn Leaves." It embodies this composer's well known mastery of all the technical elements of composition and has as well interesting accents of color and mood.

Both works, as well as the Beethoven Quartet in F Minor, Op. 95, were presented with the fine qualities of tone, ensemble and musicianship that have brought the Gordon Quartet to a position of leadership in its field.

The Metropolitan Church Choir, the largest Negro body of its kinds in the city, gave a festival program in Orchestra Hall on Sunday, Jan. 22, under the direction of J. Wesley Jones. Included in this description were vocal and instrumental solos of varied character, and some especially noteworthy singing of spirituals by the chorus, a large and well trained body of singers.

Starts Scholarship Fund

As an initial start toward a Music scholarship fund to be established in her name, Rosa Raisa, assisted by her husband, Giacomo Rimini, donated the proceeds of a largely attended recital in the Auditorium, Sunday evening, Jan. 22.

The scholarship fund for which the concert was given is to be administered through the Jewish People's Institute, but will be non-sectarian in character.



Robert
STEEL
Baritone

Press Comments of recent Philadelphia recital

A CONCERT WHICH STANDS OUT AS ONE OF THE BEST of its kind given here this season marked the appearance of Robert Steel, baritone of the Chicago and Philadelphia Grand Opera Companies. His singing last night was most exceptional. Besides possessing a good singing voice, he is particularly gifted in the matter of style and enunciation. —*Philadelphia Bulletin.*

ROBERT STEEL GAVE AN UNUSUALLY INTERESTING RECITAL LAST EVENING. HIS VOICE PROVED TO BE EXCEPTIONALLY SMOOTH AND FINE IN QUALITY. A FEATURE OF HIS PERFORMANCE WAS HIS ENUNCIATION.

—*Philadelphia Public Ledger.*

He displayed excellent control and a warmth and delicacy of timbre which won the enthusiasm of his hearers.

—*Philadelphia Record.*

Mr. Steel will tour Europe until the spring of 1929

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RINGLING

"The Best Telramund Heard in Years"
Chicago, Tribune

"A Man With Histrionic Power and Stage Sense"
Chicago Eve. Post



Photo by H. A. Atwell Studio

"Ringling Sings With Authority"
Chicago Daily News

Ringling employed a remarkably keen gift for bringing the Orchestra of Telramund to Life"
Chicago Journal

Ringling Triumphs as "Telramund" in "Lohengrin" with Chicago Civic Opera

The second item was the impersonation all the way through of Robert Ringling as Telramund, the best heard in years. It was no end unconventional. Mr. Ringling looked a great deal more like Alberich in the "Ring" than any ordinary Telramund.

But he was alive every minute; he spit malignant venom with every word; he was a character, and that character was Telramund.

—*Edward Moore, Chicago Tribune.*

ADMIRABLE IN LOHENGRIN RINGLING SINGS WITH AUTHORITY

Robert Ringling, the American baritone, sang and acted the part of Telramund. He made this role a rather forbidding one in aspect, and sang his music with authority, with good resonance and with understanding, sometimes stressing the text.

—*Maurice Rosenfeld,*
Chicago Daily News.

Mr. Ringling was a Wagnerian figure but not a Telramund. His bearing and appearance was that of an Alberich, and a mighty good one, too. He played his part with an honesty and force of conviction that made it count. A man with a histrionic power and stage sense. Mr. Ringling has genuine talent.

—*Karleton Hackett,*
Chicago Evening Post.

Robert Ringling employed a vigorous diction, and a remarkably keen gift for bringing the character of Telramund to life.

—*Eugene Stinson*
Chicago Daily Journal

Robert Ringling sang Telramund very well. He declaimed it with dramatic emphasis, gave it color and vigor and meaning.

—*Herman Devries, Chicago American.*

He looked like the son of Alberich, which means that he was a convincing villain, and the Wagnerian declamation, which left him free to shout at will, seemed, therefore, to magnify his vocal powers.

—*Glenn Dillard Gunn,*
Chicago Herald Examiner.

Auditorium Theatre, Chicago

BALDWIN PIANO

BALDWIN PIANO

CARRYING THE BEST MUSIC A FIELD

Spaeth Discusses the Community Concerts Policy

THE appointment of Dr. Sigmund Spaeth as managing director of the recently formed Community Concerts Corporation marks an important step toward the realization of one the most far-reaching enterprises that has been attempted in the world of music for years.

Great interest had been manifested in the possible choice for this responsible position, for much depended upon the selection of the right man. One was required who could command the confidence of every one of the partner-managers; one who had a thorough knowledge of music—as an art, as well as a business—and who was thoroughly familiar with local conditions throughout the country. And in Dr. Spaeth, the corporation has selected a man who combines these qualities to an extraordinary degree.

Dr. Spaeth has for many years been an important figure on the platforms throughout the country, spreading through his enthusiasm and humor, a love and appreciation of good music. His books have also had a decided influence in erasing numerous superstitions that have been associated with the subject of music. As a commentator once described him in the New York *Evening Post*, "Sigmund Spaeth is known variously as Dr. Sigmund Spaeth and old Sig Spaeth. Dr. Spaeth, the patient and sound researcher in music, has a great deal of the Old Sig in him. Old Sig is a wag whose humor is balanced by genial scholarship, and the combined Spaeth, who retains the best features of both, has done as much for music as any man now writing on the subject."

Dr. Spaeth Speaks

Interviewed by MUSICAL AMERICA shortly after his appointment, Dr. Spaeth stated:

"As managing director of the Community Concerts Corporation, I shall be able to put into practice what I have been advocating on the platform and through my books for a number of years.

"With practically every artist of importance at our command, we shall be in a position to bring the best music by the greatest musicians, to communities who hitherto have been unable to hear them. And to anyone familiar with conditions throughout the country, their number is legion.

"Already we have received many inquiries from all parts of the country, which is very encouraging. Now, our plan is briefly this: When we are invited by a particular community to arrange a concert course, we shall first begin by enlisting the aid of all civic and artistic organizations in that community. I want to emphasize that our whole plan is dependent upon the interest of the community and not upon individuals or individual organizations. These are 'Community Concerts' and should be the result of, and should result in, community pride.

"After committees have been formed from these various organizations, and the project has been made known through local newspapers, which are always ready to sponsor events that will bring prestige to the community, a week will be set aside for a membership drive. A meeting will be arranged on the eve of the drive at which I will speak and outline our plans in more detail.



Dr. Sigmund Spaeth, Managing Director of the Recently Formed Community Concerts Corporation.

"The membership fee to the concert course will be $5 a person, and the number and quality of the concerts will be determined by the number of members that subscribe. Membership will be limited to the number of people the largest auditorium can hold. In other words, if the auditorium seats 1000 people, the club's membership will be limited to 1000. No membership will be accepted after the week's drive is over. If only 200 persons subscribe, we will arrange concerts for that number, and in accordance with the amount of money raised therefrom. The money will be placed in the local bank and a fee will be paid the Community Concerts Corporation after each concert. The course of concerts will be selected by a committee chosen for that purpose by the local organizations.

Tilling Virgin Soil

"I want to make it clear that we are not attempting to encroach on territories that already have concerts, nor are we going to compete with successfully established managers. We shall only go where we are invited or where the community feels that existant conditions are unsatisfactory. We shall also be on hand to aid any community that seeks advice on establishing their own concerts. In other words, we are attempting to spread a love of good music throughout the country, especially in virgin territory. Through my work as lecturer, I am aware that there are literally thousands of towns that want to hear good music, but are unable to do so under present conditions.

"Through the 200 or more artists under our management, there will be a wide choice. And if the community desires an artist who is not under our management, we shall try to obtain him. For the present, we are planning to arrange a course of concerts for one year.

"Another interesting feature of our plan, is that there will be very few incidental expenses, none, such as publicity and advertising, since the local newspapers can be relied upon, and will be pleased ,to aid such a civic enterprise, in every possible way. Thus, practically all the money raised will go for the courses. That is, except for items like printing of programs, etc.

"You might add that I am going to devote all my time to this job."

The Community Concerts Corporation includes the following concert managements: Metropolitan Musical Bureau, Evans and Salter, Concert Management Arthur Judson, Loudon Charlton, Haensel and Jones, Wolfsohn Musical Bureau of New York, Inc., Concert Management Daniel Mayer, R. E Johnston, and Bogue and La Berge.

SAMUEL REPP.

"Henchman" Benefits Fund of Vassar Club

"THE King's Henchman" by Deems Taylor and Edna St. Vincent Millay, was given by the Metropolitan Opera Company on Friday afternoon, Feb. 3, for the benefit of the scholarship fund of the New York Vassar Club. Florence Easton, Edward Johnson and Lawrence Tibbett were in the cast.

Glee Clubs Compete

Sixth Annual School Contest Takes Place in New York

The Sixth Annual Inter-Preparatory School Glee Club Contest will be held in Town Hall on Saturday evening, Feb. 4.

Berkshire School at Sheffield, Mass., has been added to the list of competing schools which include: Choate School, Wallingford, Conn.; Deerfield Academy, Deerfield, Mass.; Hatchkiss School, Lakeville, Conn.; Loomis Institute, Windsor, Conn.; Pawling School, Pawling, N. Y.; Peddie School, Hightstown, N. J.; Riverdale Country School, Riverdale, N. Y.; Taft School, Watertown, Conn.; Williston Academy, Easthampton, Mass.; and Worcester, Academy, Worcester, Mass., with Kent School, Kent, Conn., re-entering this year after a two year's absence.

The contests are sponsored by the Intercollegiate Musical Council, of which Albert F. Pickernell is president. The council also sponsors the Regional Intercollegiate Glee Club Contest held throughout the country prior to the national contest of sectional winning clubs held annually in New York. The latter competition will be held on Saturday evening, March 10 in Carnegie Hall.

Pittsburgh Art Society Manager Resigns

PITTSBURGH, Feb. 1.—Mrs. George H. Wilson, manager of the Art Society for many years, has resigned. The Art Society was founded in 1873, and George H. Wilson was manager for years, Mrs. Wilson succeeding him at his death. Her term of service will come to a close at the end of the present season, and her successor will be May Beegle. W. E. B.

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SHELLEY, HARRY ROWE. *Christian, the Morn Breaks Sweetly O'er Thee.* (Soprano and Alto, or Tenor and Baritone.) ..... .50

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Mixed Voices, Sacred

BARNES, EDWARD SHIPPEN. *He Is Risen.* Easter Anthem for Four-Part Chorus. (Octavo 7256.) (New.). .20

BERWALD, WILLIAM. *There Is One Way.* Hymn-Anthem for Four-Part Chorus. (Lent.) (Octavo 7210.).. .10

COOMBS, C. WHITNEY. *Light of Life.* Anthem for Four-Part Chorus with Tenor or Soprano Solo. (Octavo 7194.) ..... .15

GAUL, HARVEY B. *A Russian Easter Alleluia.* (Octavo 7105.) (New.) ..... .12

Women's Voices, Sacred

OWST, W. G. *Gloria in Excelsis.* (From Mozart's "Twelfth Mass.") Arranged for Three-Part Chorus. (Octavo 7212.). .20

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"Norena's 'Micaela' was exquisitely sung and charmingly acted. Won one of the heartiest ovations of the year."—*Chicago Journal.*

Mme. Butterfly

"Norena's singing is well grounded. . . . Highly individual characterization. Her Cho Cho San delightful and quite new."—*Chicago Journal.*

"Norena an uncommonly lovely soprano."—*Chicago Journal of Commerce.*

"Norena pleases in Mme. Butterfly. . . . Winsome sympathetic character . . . commendable vocal art."—*Chicago Daily News.*

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Orchestra Heads Golden Gate List

Eva Gauthier and Winifred Hooke Give Individual Recitals Which Attract

SAN FRANCISCO, Feb. 1.—Maurice Ravel will conduct the San Francisco Symphony Orchestra on Feb. 3 and 5 in programs of his own music.

Conspicuous among concert-givers have been Eva Gauthier, Winifred Hooke, and the San Francisco Symphony.

Miss Gauthier, singing for the Alice Seckels matinée musicale audience in the Fairmont, gave one of those charmingly individual programs for which she is famous. Her program ranged from Monteverdi to Ravel, and was grouped under the following heads—classic, Elizabethan, new American and modern French. In the American group, Theodore Stearns' "Berceuse Amoureuse" was a gem. Colin McPhee played accurate accompaniments and was cordially received in a group of piano solos which included a Sarabande of his own composition. The audience was the largest of the Matinée Musicale season.

Winifred Hooke, English pianist, gave Ida Scott's Fortnightly program in the Community Playhouse on Jan. 18, sponsored by the New Music Society. The program was devoted to Kodaly, Bartók, Ravel, Debussy, Lord Berners, Ernest Bloch, and Henry Cowell. Ernest Bloch's "Nirvana" was the meatiest number, Berners' three Petite March Funèbres the most humorous. Miss Hooke's playing was charming.

Introduce "Don Quixote"

The seventh pair of Symphony Orchestra concerts, which Alfred Hertz conducted, gave San Franciscans their first opportunities to hear Strauss' "Don Quixote." Another feature was Brahm's Violin Concerto in D, with Concertmaster Piastro as soloist.

The "Don Quixote" performance was blessed with beautiful 'cello work by Michel Penha, and by splendid viola playing on the part of Romain Verney. Mr. Piastro also received an ovation for his playing of the concerto, which he read with his usual impeccable virtuosity.

The fifth popular Symphony concert brought a repetition, by request, of Korngold's "Much Ado About Nothing," which Hertz recently introduced to us. The program was somewhat Shakespearean, containing Mendelssohn's "Midsummer Night's Dream" music, and Nicolai's Overture to "The Merry Wives." Such standbys as Saint-Saëns' "Dance Macabre," Grieg's "Peer Gynt" Suite No. 1 and the Overture to "Rienzi" were also played.

MARJORY M. FISHER.

WALLINGFORD, CONN.—The Musical Lyceum Club has elected the following officers: Charlotte Crump, president; Ruth Johnson, vice-president; Freida Bonza, secretary, and Edna Candelent, librarian.



James D. Hoge, President of the Seattle Symphony Orchestra, Inc., the Activities of Which Were Dealt With in Last Week's Issue.

Dates Announced of Bach Festival

May 11 and 12 Are Chosen For Concerts Under Dr. Wolle in Bethlehem

BETHLEHEM, PA., Feb. 1.—May 11 and 12 are the dates chosen for the Bach Festival to be given under Dr. J. Fred Wolle in Packer Memorial Church, Lehigh University.

The program is as follows:

Friday afternoon, May 11: Cantata, "Shout for Joy, Ye Ransomed Band;" Concerto for two pianos, No. 1, in C Minor, played by Ruth Becker and Earle D. Laros. Chorales.

Friday evening: Cantata, "Stronghold Sure our God Remains," and Magnificat. Soloists; Louise E. Lerch and Ernestine Hohl Eberhard, sopranos; Dorothea Flexer, alto; Arthur Kraft, tenor; Charles Trowbridge Tittman, bass.

Saturday afternoon, May 12: the Mass in B Minor, with solo parts taken by the respective groups of the choir, as was done last year.

There will be a choir of 300, accompanied by an orchestra and piano. The Moravian Trombone Choir, as heretofore, will assist.

For half an hour prior to the sessions, the Moravian Trombone Choir will play chorales in the church steeple.

Minneapolis Symphony Begins Sixteenth Tour

Annual Mid-Winter Journey Opens in Chicago

MINNEAPOLIS, Feb. 1.—The Minneapolis Symphony Orchestra began its sixteenth annual mid-winter tour of central, southern and middle states on Jan. 22, giving its first tour concert in Orchestra Hall, Chicago, on Jan. 23.

This tour, approximating 4500 miles in territory covered, is under the personal direction of Arthur J. Gaines, manager and secretary of the Orchestral Association of Minneapolis. All the concerts will be played under the bâton of Henri Verbrugghen, the orchestra's conductor.

Three concerts will be given in Pittsburgh under the auspices of the Pittsburgh Orchestral Association. A feature will be the performance of Beethoven's Ninth Symphony, in collaboration with the Mendelssohn Choir of Pittsburgh.

At New Orleans the orchestra will play three programs. This is the fifth consecutive annual New Orleans engagement under the auspices of the Philharmonic Society.

The orchestra returns to Minneapolis from Iowa City, where the last tour concert is to be played on Feb. 15.

Follows the itinerary: Jan. 24, Michigan City, Ind.; 25, Danville, Ill.; 26, St. Louis; 27, Little Rock, Ark.; 28, El Dorado, Ark.; 29, Open; 30 and 31, New Orleans; Feb. 1 and 2, Birmingham; 3, A. & M. College, Miss.; 4, Memphis; 5, Louisville; 6, Columbus; 7, Charleston, W. Va.; 8, Huntington, W. Va.; 9, 10 and 11, Pittsburgh; 12, Youngstown, Ohio; 13, Dayton, Ohio; 14, Charleston, Ill. (Afternoon); 14, Urbana, Ill. (Evening); 15, Iowa City, Iowa.

WATERLOO, IOWA.—Some 3000 high school musicians will compete for the Iowa state championship in seventeen different events on May 3, 4 and 5.

Ralph Leopold, pianist, will play several numbers that are rarely heard when he gives his Town Hall recital on Feb. 9. On his list are Beethoven's Sonata, Op. 2, No. 3, Grieg's Ballade, Scriabin's "Poeme Satanique," Jongen's "Deux Rondes Wallonnes," Op. 40, Scott's "Paradise Birds" and "Cherry Ripe." Mr. Leopold's closing number will be his own arrangement of the "Storm and Entrance of the Gods into Walhalla" from "Das Rheingold."

Because of the demand being made on his time for teaching in New York, **Pasquale Amato** was obliged to decline a cabled invitation from Havana to make four appearances there during its forthcoming season of opera.

Claire Alcee, who won enthusiastic comment from Philadelphia reviewers when she sang the role of "Desdemona" in "Othello" with the Philadelphia Grand Opera Company, is a pupil of **Pasquale Amato,** the "Iago" in the same performance.

Baltimore Symphony Given Orchestral Library

BALTIMORE, Feb. 1.—Frederick R. Huber, municipal director of music, announces that George Siemonn, Baltimore pianist and composer, has given his entire orchestral library to the Baltimore Symphony Orchestra. The gift contains three Haydn Symphonies, (the "Abschied," "Oxford," and D. Major), Beethoven's Second and Fifth Symphonies and Mozart's G Minor. Numerous overtures, including several by Mendelssohn, Meyerbeer, Gluck and Beethoven are in the collection, together with an array of briefer numbers.

The Rubinstein Club

The second morning musicale of the Rubinstein Club, Mrs. William Chapman, president, was to be given in the ballroom of the Waldorf-Astoria on Jan. 18, the program to be rendered by the Club Choral under the direction of Dr. William R. Chapman, musical director, with Kathryn Kerin-Child at the piano. The occasion was President's Day, with presidents of prominent city clubs as guests of honor.

New Haven Concerts

Chamber Music and Solo Recitals Provide Interest

NEW HAVEN, CONN., Feb. 1.—The Lenox String Quartet was heard in a concert of much artistic worth in Sprague Memorial Hall, playing works by Haydn, Beethoven and Loeffler.

In Woolsey Hall, on Jan. 20 a fine concert was given by Jacques Thibaud, violinist, and Yolanda Méró, pianist. This was one of the regular concerts in the Woolsey Hall artists series, under the auspices of the Yale School of Music.

The second of five expositions of classical and modern music was given by Arthur Whiting before a large audience. Composers chosen for this recital were Chopin, Debussy, Brahms and Bach.

Susan Williams, pianist, gave a recital in Sprague Memorial Hall on a recent evening under the auspices of the New Haven Wellesley Club. The proceeds will be used for the scholarship fund.

Harry B. Jepson, university organist, gave the first of his series of Sunday organ recitals in Woolsey Hall on Sunday afternoon.

ARTHUR TROOSTWYK.

"Mildred Dilling,

one of the most convincing arguments for the harp as a solo instrument,

played to a capacity audience in Steinway Hall last evening"

"Miss Dilling has not only technical proficiency in her art, but a stage presence subtly and charmingly in accord with the shining blond instrument at which she sits. What is more, she knows well how to choose a program which will display a harp's musical values."

—*New York Herald Tribune*, January 25, 1928.



"Mildred Dilling, now one of the best known harpists in the country, gave a recital last evening in Steinway Hall that was remarkable in many ways. It not only disclosed the fact that she is a virtuosa whose command of her instrument compasses with ease all its known resources, but it likewise revealed a striking and brilliant musicianship. . . . It is a long time since any harpist has put together so interesting a program as hers. . . . Her playing quite caught the fancy of her audience, who gave her the applause she well deserved."

—*New York Evening Journal*, January 25, 1928.

"To an audience that filled Steinway Hall with its numbers and perfume, Mildred Dilling gave a harp recital. It is a pleasure to state that she made her harp sound like the noble instrument it is. . . . Not only did Miss Dilling charm us with her playing, but she chose a respectable program, one as free of the harpist's hokum as could possibly be."

—*Morning Telegraph*, January 25, 1928.

"Miss Dilling's recitals are always enjoyable occasions. She has a large and friendly following among local music lovers, she places herself from the beginning to the end of her programs in warm rapport with her hearers, she offers carefully chosen, pleasing programs, and, best of all, she is a charming performer on her instrument."

—*New York Sun*, January 25, 1928.

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Studio and Concert Notes of the Artists

Alfredo Casella will conduct concerts this winter at Palmero, Genoa, Bologna, and two concerts in March at the Augusteo. Programs include, among other compositions, his own Partita, Concerto Romano, "Scarlattiana," "Giara," "Italia," in addition to the "Rossiniana" of Respighi, also unpublished works of Veracini, Monteverdi and Verdi. In addition, Casella is actively engaged as president of the Corporation for New Music in organizing—with the active help and assistance of the National Government—the festival of the International Society of Contemporary Music, which will take place next September in Siena.



Julia Claussen, Mezzo-Soprano, Who Has Returned from Triumphs Abroad, to Rejoin the Roster of the Metropolitan Opera in Her Eleventh Consecutive Season With This House. Foreign Press Notices, Particularly from Stockholm, Sweden, Give Glowing Accounts of Her Appearances in Opera and in Concert.

Friends Announce Bach Program

The Friends of Music concert on Feb. 19 will constitute one of the series of all Bach programs. The trauerode which was given last year will be repeated with the following soloists: Elisabeth Rethberg, Marion Telva, Richard Crookes, Gustav Scheutzendorf. Miss Rethberg will also be heard in a solo cantata—one of the wedding cantatas. Hans Kindler will play the C Major solo suite for 'cello.

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Florence Leffert, soprano, will give her next recital in Town Hall on Monday evening, Feb. 6.

• • •

Myra Reed, pianist, will appear in Town Hall on Wednesday evening, Feb. 8.

Moiseiwitsch Changes Program

At his third and final piano recital of the New York season, to be given in Town Hall on the afternoon of Sunday, Feb. 12, Benno Moiseiwitsch will play a miscellaneous program in place of the all modern list previously announced, and yet keep within the original idea which surrounded his series of concerts. The modern idea will be conveyed in works by Debussy, Villa Lobos, Prokofieff, Medtner and Strauss-Godowsky. An entire group will be given over to compositions of Chopin, and another group will contain a number by Couperin and Beethoven's "Waldstein" Sonata.

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MEISLE GOES ON TOUR

Kathryn Meisle's second appearance as guest artist this season with the Chicago Civic Opera Company was on Jan. 14, when she sang the role of **Azucena** in "Il Trovatore." On Jan. 27 Miss Meisle will make her second appearance in Mizpah Temple, Syracuse, N. Y., sharing in the program with Solen Alberti, pianist. Immediately following, Miss Meisle will leave for the Pacific Coast for her second concert tour there within a year, the trip marking her eighth journey across the continent within the last 15 months. En route Miss Meisle will stop over in Kansas City for an appearance in Walter Fritschey's artist series, and a recital in the University of Colorado, Boulder, Colo.

• • •

Herman Scherchen recently conducted his tenth concert with the Bucarest Philharmonic with great success. His program included a new Rumanian composition by Enesco, Reger's Serenade for two orchestras, played for the first time, and works by Stravinsky, Beethoven, and Casella. Mr. Scherchen is scheduled to conduct a concert in Albert Hall in London on March 4. He will also direct the Winterthurer Orchestra in a three day music festival in Turin.

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Give Reception for Grainger

Mr. and Mrs. Ashley Uliner (Antonia Sawyer) gave a reception at their home in White Plains for Percy Grainger, recently returned from a world tour. Myra Mortimer, Yvonne de Greville, Amy Ellerman, Calvin Cox, Coenraad Bos, John Majeski, and Mr. and Mrs. Horace Johnson were among those present.

• • •

Ravel to Give New York Recital

Maurice Ravel will give a recital of his own compositions, assisted by Lisa Roma, soprano, in the Century Theater, on Sunday afternoon, Feb. 26. This concert will be one of the series of Hurok Century Sunday Afternoons of Music.

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The Lafayette Male Chorus, John Warren Erb, director, sang vesper service on Sunday afternoon, Jan. 22 in Colton Memorial Chapel of Lafayette College, Easton, Pa.

Myrtle Holmes Purdy Gives Recital

A song recital by Myrtle Holmes Purdy, contralto, assisted by Louis Clayton Woodruff, accompanist, in Chickering Hall on Jan. 20 was attended by a large and responsive audience. Miss Purdy's voice is one of good proportions with a warmth that lends a sympathetic note to the songs she sings. Her diction is also commendable. Miss Purdy's program contained Gluck's, "Che Faro," Massenet's "Elegy," "Caro Mio Ben," and compositions by Bohm, Curran, Wood and Martin. Caroline Lowe is Miss Purdy's teacher.

• • •

Barre Hill, baritone, will appear as soloist with the Dallas Symphony Orchestra on Feb. 4. On Feb. 7, Mr. Hill will be guest artist at a Tuesday Morning Musicale in St. Louis. He is also engaged for the festival in Appleton, Wis., to sing in "Elijah," and will be guest artist in performances of "Pagliacci" and "Cavalleria Rusticana" in Minneapolis on March 8.

• • •

Edward M. Syphax, Negro organist of Washington, gave a recital in St. James Presbyterian Church on Jan. 20. He gave an interesting program in which he featured works by McDowell, Hollander, Lemmens, Batiste, Chopin, Rink, Burleigh, and Lieurance. He was assisted by the Northern Brothers Quartet, which sang Negro spirituals and other sacred numbers.

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Bartók and Gieseking Appear in Denver

DENVER, Feb 1.—Walter Gieseking, pianist, was heard for the first time in Denver on Jan. 20, when he appeared in the City Auditorium under the management of Robert Slack. Mr. Gieseking played music by Bach, Schumann, Debussy and Ravel. The local Chapter of Pro Musica presented Béla Bartók in a recital of his own works in the new Y. W. C. A. Auditorium Jan 21. Mr. Bartók's arrangements of Hungarian folk-tunes were sung by Blanche Dacosta, Denver soprano.

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Jessie B. Hall managed the first appearance of Maurice Ravel in Chicago. On March 1 she will begin her twelfth season for young American artists. At the same time her exclusive young American artists series will go on the air for Station WLS, Chicago.

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Findlay Concert Series

FINDLAY, OHIO, Feb. 1.—The first number of the artist series presented by Ralph Soule, director of the Findlay Conservatory of Music, was a violin recital by Harry Farbman recently. Mr. Farbman played the Handel E Major Sonata, the Vieuxtemps D Minor Concerto, and a group of miscellaneous numbers. The next concerts of the series will take place on Feb. 8, when Rae Bernstein will give a piano recital. On Feb. 10, a joint recital will be given by Walter Willihnganz, violinist, and Raymond Miller, French horn player.

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Ethelynde Smith presented a soprano program made up of "Songs of Many Nations" in the State College Auditorium, Radford, Va., recently.

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Carmela Ponselle, of the Metropolitan Opera Company, was soloist at the first Metropolitan Symphony Orchestra contract on Sunday, Jan. 8. Miss Ponselle was given an ovation by an enthusiastic audience which numbered approximately 2500.

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Gieseking and Corti Honored at Reception

A recital by Walter Gieseking and Mario Corti, preceded the reception given them recently in the recital hall of the David Mannes School. Bach's "English" Suite in D Minor, the first book of Debussy's Preludes, and the Pizzetti Sonata in A for violin and piano were played.

• • •

American Opera Endorsed by Governor

Governor Alfred E. Smith, gave his official sanction to the American Opera Company, now playing in the Gallo Theater. In a letter addressed to Vladimir Rosing, director of the company, Governor Smith, pronounced the enterprise "a patriotic movement to produce classic opera in the English language and to give opportunity for the development of American artists."

• • •

Singer Welcomed in Home Town

Alice Paton paid a flying visit to her home town, Dover, N. H., recently and was requested to appear as soloist at the Baptist Church on Christmas Eve, receiving a remarkable welcome from her towns people. Miss Paton appeared in recital, under the auspices of the People's Symphony Concerts, at Washington Irving High School on Jan. 20.

Frantz Proschowsky artists have been fulfilling many bookings. **Helen Ardelle,** who sang recently in the "Merry Wives of Windsor" in the Brooklyn Opera, has been engaged at the Roxy Theatre, where she is heard over the air with Roxy's Gang. Miss Ardelle was booked to appear as soloist with the Gilbert Choral Club Jan. 17 at the Plaza. **Juan Pulido,** Victor artist, will give a series of concerts in the Teatro Nacional, in Havana, soon. **Donald Thayer** will sing Feb. 3 at the Biltmore morning musical under the management of R. E. Johnston. **Mary Burns** has recently filled engagements in Richmond, Va., Allentown, Pa., and Boston. **Clark Sparks,** under the management of Arthur Judsons, will sing at the Barbizon musical on Feb. 21. **Eleanor Starkey** has been engaged by the Brooklyn Opera Company to take the leading role in the "Elixir of Love." **Grace Demms** will sing with the Clifton Choral Society of New Jersey on Jan. 31. This is Miss Demms' third return engagement. **Marie Healy,** winner of the western district of fifteen states in the Atwater Kent Contest, who sang the Polonaise from "Mignon" at the National Atwater Kent contest, was to give a song recital in Portland, Me., on Jan. 29. **Rosa V. Dominguez** will give a costume song recital at a musicale of the Columbia University students in the Hotel McAlpin on Feb. 3.



Euphaly Hatayeva, in the Costume She Wears When She Sings Her Inimitable "Symphony of the Market," Cries of the Merchants Which She Has Heard Miss Hatayeva Sang an All-Russian Program at the Republic Theatre on January 29, Typical Songs of Moscow, Ranging in Date from 1800 to the Present Time.

Pupils of **Mr. and Mrs. Sapio** has been active this year. **Eleanor Colt** recently gave a recital in Princeton. **Mildred Howson Hartley,** mezzo-soprano, **and Lloyd Morse,** tenor, appeared in a joint recital at the Hotel Astor, in a scene from "Samson and Delilah," assisted by the Theatre Assembly. Mr. Sapio played the piano accompaniment. **Rae Martin, Rosemund Leweck** and **Gladys Fern** have sung in turn in the Recital Club. **Eugenia Wilson, Erminia Ligotti** and **Marion Bradley** have broadcast from the WRNY and other stations. **Herman Rich,** tenor, sang for the Knights of Pythias, a program of English songs, and operatic selections, the American Revolution in the Waldorf-Astoria. **Lucia Hackley** was understudy in "New Moon" and is now with the "Desert Song." **Marga Waldron** has a leading part in "Oh, Jimmy," and **Mary Lambert** has been singing a leading role in "Rio Rita" from time to time. **Georgia McNally,** contralto, is on a concert tour in Florida.

• • •

Leon Glasser's violin pupils gave a recital in Carnegie Chamber Music Hall on Sunday afternoon, Jan. 29. The following played: Abraham Bagrash William Breslau, Honey Ferber, Mack Geller, Lillian Goldner, Ralph Greenschpoon, Elizabeth Greenschpoon, Sidney Greenstein, Lillian Hoffstein, George Kaplan, Irving Katz, Bernard Marks, Jack Meth, Morris Roth, Emil Soskind, Birdie Zlotolow, Meyer Shapiro, Viola; Max Katzenberg, viola.

• • •

Ralph Gancl, a pupil of the Virgil Piano Conservatory, appeared as one of the features at the dinner of the Jersey City Chamber of Commerce in the auditorium of that organization, on Jan. 25. On the evening of Jan. 24, he played at a bridge party given for the executive and business women of Jersey City, at the home of Anna Mullins, one of the chief executives of the National Grocery Company.

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The Prague Teachers' Chorus has been booked by Charles A. Sink, director of the School of Music of the University of Michigan, Ann Arbor, for a concert early next year.

• • •

Rebecca Beam, contralto, pupil of **John Warren Erb,** was soloist with the Easton Symphony Orchestra, on Thursday, Jan. 19. She sang "Strike, O, Strike" by Bach, and a group of lieder.

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League Concert Coming






Photo Bettina Winston

Roy Harris ***Marc Blitzstein*** ***Marion Bauer*** ***Richard Hammond***

THE League of Composers which has, since its inception, turned a good proportion of its energy towards fostering, developing, and presenting American music, will devote its third concert of the season on Sunday afternoon, Feb. 12, at the Guild Theatre, exclusively to the American composer. Six contemporaries will be represented, each illustrating a phase of the modern movement: five men and one woman. The woman is Marion Bauer; the men, Marc Blitzstein, Richard Hammond, Roy Harris, Quinto Maganini, and S. L. Barlow.

Miss Bauer's Achievements

The program opens with the first performance of a new string quartet in three movements by Miss Bauer. This is the last work of the composer who is known both here and abroad not only for her creative work but as a critic and lecturer on musical subjects. To Marion Bauer's first creative period belong many songs which initially brought her name before the public. These were followed by three groups of piano pieces, the first violin sonata, a tone poem for violin, "Up the Ocklawaha," and a work for chamber orchestra. The "Four Poems," songs to texts of John Gould Fletcher, overlap into the next period. This began in 1923 when she went abroad and spent a season in application to fugue writing and the study of instrumentation with Andre Gedalge. The following season she wrote two piano pieces, Turbulence and Introspection, and the Violin Sonata which had its first performance at a League concert on Oct. 25, 1925.

A One-Movement Sonata

Marc Blitzstein is the next name on the program, represented by a Piano Sonata. Mr. Blitzstein, who is a young composer-pianist just returned from Europe where he studied with Nadia Boulanger in Paris and with Arnold Schonberg in Vienna, says his work "was thought over during the summer of 1927 in Berlin and written in December in Philadelphia. It is in essence the traditional one movement sonata form, with an important exception: there are no transitions. Each section of the sonata exists intrinsically, *en bloc*, for itself."

Songs by Hammond

The third number will be two songs from a suite, "Promenades Sentimentales" by Richard Hammond whose "Voyage to the East," a setting to Amy Lowell's poem, was done by the League last March. These songs, with texts from Albert Samain's "Jardin de L'Infante" are of a romantic rather than modernistic nature. Another group of songs of a contrasting nature, by S. L. Barlow, follow Mr. Hammond's offerings.

Roy Harris' Sextet

Sixth on the program is the first performance of Roy Harris' Sextet in four movements for strings, clarinet, and piano. Composed in Paris in 1926, the Sextet was first performed there on May 6, 1927, by the Societe Independante, with the Roth Quartet of Berlin, and Nadia Boulanger at the piano. The composer, who has been abroad since September, 1927, on a Guggenheim Fellowship, has returned in time for the performance of his work by the League.

Roy Harris was born in 1898 in Lincoln County, Oklahoma. Educated at the University of California, he studied the organ with Ernest Douglas, ear training with Fannie Charles Dillon, composition with Arthur Farwell, and orchestration with Modest Altschuler and Arthur Bliss. Before going to Europe to study in Paris under Nadia Boulanger, he was instructor in harmony and ear training at the Hollywood Conservatory of Music.

Among his compositions are: "Songs without Words," for mixed chorus and two pianos (1922); song for soprano and piano (1922); Variations on Mexican folksong, "Puena Hueca," for mixed chorus, piano, violin, and 'cello (1924); Andante for symphony orchestra (1925); Suite for string quartet (1925); and three pieces for string quartet (1926). He is now at work on a symphony.

"Ear Reactions"

The last number on the League program will be a Sonata for Flute and Piano by Quinto Maganini, the winner of the 1927 Pulitzer Prize. The work was completed at Fontainbleau last July and this is its first performance. According to the composer it is "entirely on a basis of 'ear reactions' rather than any intellectual or cerebral process."

Soloists for the concert will include Nina Koshetz, soprano, and the Lenox String Quartet.

Des Moines Calendar

Opera, Orchestra and Soloists Are Appreciated

DES MOINES, Feb. 1.—Gitta Gradova, pianist, and Hans Kindler, cellist, were presented as the third attraction of the Des Moines Civic Music Association course on Jan. 6.

"The King's Henchman," the opera by Deems Taylor and Edna St. Vincent Millay, was given in the Shrine Temple on Friday and Saturday, Jan. 20 and 21, with a matinée Saturday afternoon. Jacques Sammsond was the conductor. The performances attracted large audiences including many persons from other centers.

The White Sparrow Sunday Community Concert on Jan. 22 was given by the Des Moines Symphony Orchestra with L. S. Gerbrich conducting. It was Mr. Gerbrich who oganized the first orchestra in Des Moines some thirty years ago. Arcule Sheasby, the regular director, appeared at this concert as soloist in a group of violin solos and in the Prieslied from "Die Meistersinger," with orchestra accompaniment.

DRESDEN.—The Dresden Opera will celebrate its fiftieth anniversary next June. Among the presentations will be a new work "Helene d'Egypte," by Richard Strauss.

(*Continued from page* 1)

medium for the expression of the musician's personality.

There was applause for the scientific achievement when Professor Theremin opened the program by imitating a siren blast, sounding every note that can enter human hearing and doing it all with one wave of the hand,

Then he produced a typical radio howl. The short way of explaining the whole apparatus is to say that the familiar "oscillating howl" of the radio receiver is modulated to music of every pitch and timbre. The movement of his hands near the radiating electrical poles of the instruments produced the sounds, and the skill of the performer modified them to musical tones.

He used two antennae, one for the left hand, one for the right. The movement of the left hand controlled the pitch and volume. The right hand was made to tremble, producing the vibrato effect. Professor Theremin said in an introductory address that the control of tones and volume alone produced pure tones, which were "lacking in soul." The "soul" was put into the music by the vibrating right hand, he said.

The first number was Schubert's "Ave Maria." It was received with close attention and then with great applause. This was "ether music's" American début and it was received with enthusiasm.

The Schubert piece was followed by a Scriabine "Etude," in which Theremin mingled inventions to some extent by introducing a whirling disk of light and colors against a dark background—a double novelty which was less heartily applauded.

According to Lawrence Gilman, who christened the apparatus a "Theremophone," the instrument has "actual and potential virtues of a breath-taking sort. The chief of these is its evident ability to provide a new and boundless variety of tone-colors. There were tones produced last night by the wheedling of Professor Theremin's ductile and sensitive hands that were of so mysterious and otherwordly a beauty, a musical quality so alembicated and enchanting that one's imagination leaped wildly in contemplating their possibilities. . . .

"Since it was the invention of the pianoforte that made possible the keyboard music of Chopin and Debussy; since it was the invention of the valve-horn that made possible the score of "Tristan und Isolde," is it impossible that the invention of the Theremophone may give us some day a music of which we cannot even dream?"

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FEBRUARY REPERTOIRE

"SAMSON ET DELILA"—In French—February 2nd, 1928
CAST: Margaret Matzenauer, Paul Althouse, Ivan Ivantzoff, Reinhold Schmidt, Helffenstein Mason, Albert Mahler, Louis Purdey, Sydney, Sutcliffe.

"MADAME BUTTERFLY"—In English—February 9th, 1928
CAST: Helen Stanley, Marie Stone Langston, Anne Geyer, Tudor Davies, Nelson Eddy, Albert Mahler, Reinhold Schmidt, Theodore Bayer, Sheldon Walker.

"AIDA"—In Italian—February 16th, 1928
CAST: Florence Austral, Margaret Matzenauer, Sarah Murphy, Paul Althouse, Nelson Eddy, Sigurd Nilssen, Reinhold Schmidt, Pierino Salvucci.

"WALKURE"—In German—February 23rd, 1928
CAST: Florence Austral, Helen Stanley, Marie Stone Langston, Hilda Burke, Ethel Littlehales, Ruth Montague, Mildred Faas, Mildred Mathews, Esther Binker, Helen Bentz, Maybelle Marston, Paul Althouse, Fred Patton, Sigurd Nilssen.

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41 ENGAGEMENTS THIS SEASON in THREE MONTHS

SZIGETI

Writes of the

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New York's Music—Concerts of the Week

MR. SHERIDAN PLAYS

RANK SHERIDAN, pianist, gave a recital in the Town Hall on Jan. 18, presenting a well-balanced program on which Bach and Brahms played the leading parts. Bach's Partita in B flat, and his "Chromatic Fantasie and Fugue" were followed by the Brahms-Handel Variations, whereupon the main works of the program were dispensed with. A group of small pieces by Debussy, Rachmaninoff, Aaron Copland and Albeniz were not last on the program, as is usually the case, but preceded "Un Sospiro" and Tarantelle by Liszt, which were the concluding numbers.

That Mr. Sheridan has something more to say than most of the young pianists heard in New York this season, and that he says it in a most convincing and enjoyable manner was plain to those who listened to his brilliant playing on this evening. His technical equipment is of the highly developed sort that gives to his musical sentences the rare quality of smooth flowing eloquence. His interpretations were marked by the mobility and sensitiveness of his musicianship, while his platform manner was both confident and modest. "The Cat and the Mouse" by Aaron Copland was a delightful bit of humor with which Mr. Sheridan charmed his hearers followed by "Evocation" and "Triana" by Albeniz, both of them strongly spiced and brightly colored. The audience was warmly responsive and inclined to demand endless encores.—H. H.

FAY FOSTER TRIO

THE Fay Foster Trio, composed of Miss Foster, soprano, William Taylor, tenor, and Maurice Friedman, baritone, was heard in a varied program of songs, scenes and dramatized ballads given in costume, at the Gallo Theater on Jan. 22. The scenes, dialogues and costumes, as well as arrangement of the music, were by Miss Foster. The Trio was assisted by Edna Fenimore, pianist, and the Harry Fagin String Quartet. Medieval Germany of the period of 1450 was depicted by ballads of Carl Lowe. A phase of America in 1849 was delineated in a scene laid in the studio of a daguerreotypist; London in the year 1770 was humorously presented in the dressing room of Mrs. Bracegirdle and Venice in 1779 was given the setting of a Venetian Fete. Miss Foster has tried to present the scenes faithfully according to the period of their fancied occurrence which she has gleaned by a careful study of records. Of the two men, Mr. Taylor sang as best he could with the handicap of a bad cold, and Mr. Friedman disclosed a sonorous, musical voice. While Miss Foster's utterances were weak, partly due to a cold, her trills were evenly run. A large audience greeted the Trio.

THE COFFER SISTERS

AN exquisite ripple, tossed off with the *globular* tonality sometimes obtained by the best xylophonists, caught the ear of those who were unlucky enough to miss the first group on the two-piano program of Mathilde and Helene Coffer at the Gallo Theater, evening of January 29. The ripple was produced by the nimble hands of Helene, and vanished with the most delightful fillip it has been our good fortune to hear for some time.

Without doubt these two young Frenchwomen, come to New York fresh from a European tour, are deserving of serious attention by America's concert-going audiences, for they play two pianos very, very well indeed. Moreover, they have packed their program with substantially melodious matter, which they give romantically, intelligently, and best of all, with clean technic.

Temperamentally they appear perfectly matched. In playing the Arensky suite Valse their opening bars are of Viennese dreaminess, suggesting the rather thoughtful mien of the elder, but later movements of crisp vitality point to Helene, who is a member of that rather small company of Women With the Ability to Strike Octaves.

Premature applause spoiled the last number, the Scherzo, Op. 87, of Saint-Saens. Their other numbers were the D major sonata of Mozart, Schumann's Andante and Variations, Reinecke's Improvisations on Schumann's "Manfred" and the Chopin Rondo, Op. 73.—A. B.

BILTMORE MORNING

FRIDAY morning, Jan. 20, found the usual devotees of the Biltmore Morning Musicales crowding the elevators in anticipation of hearing the three American artists scheduled for this occasion. They were Albert Spalding, violinist, Everett Marshall, baritone of the Metropolitan Opera Company, and Rosa Low, soprano, each of whom gave a worthy accounting of himself. Mr. Marshall began the proceedings with two lyrics "Must I go bound," arranged by Herbert Hughes, and "Would God I Were the Tender Apple Blossom" arranged by Wm. Arms Fisher, displaying a voice of vigorous and mellow beauty. Miss Low, a Philadelphian by birth, was enthusiastically received and made excellent use of her pure and fresh voice. Mr. Spalding's offerings maintained his usual standard of finished artistry, while particularly pleasing to his hearers was his reading of Corelli's "La Folia." Miss Low and Mr. Marshall brought the program to a satisfactory conclusion with the duet "La ci darem la mano" from "Don Giovanni" by Mozart. Andre Benoist played the accompaniments for Mr. Spalding, Wilfred Pelletier for Mr. Marshall, and Ina Grange for Miss Low. This was the sixth of the Biltmore Musicales.

H. H.

A CHAMBER MUSIC CONCERT

SIX instrumentalists, known collectively as the Stringwood Ensemble, banded themselves into various combinations for a program of unusual content and variety at Town Hall Tuesday, Jan. 24. Two first performances were alternated with the Beethoven Trio Op. 11 for piano, clarinet and 'cello which was played with dignity and a sober brightness by Nadia Reisenberg, Simeon Bellison and Abram Borodkin; and the amusing trio of Goossens for two violins and piano, in which the players were Serge Kotlarsky, Samuel Ruskin and Mme. Reisenberg.

These two "firsters" were a quartet by Taneieff (Michael Cores was the violist) which justified a somewhat laborious adagio by a more spirited finale, and a novelty, "Impressions," by Mitja Stillman of the Musical Art Quartet for piano, clarinet, violin and viola. Although no clue was given as to the inspiration for the impressions, it seemed to this reviewer to be another sly dig at the metropolis, with rumblings of subways, hints of traffic disturbances, the attending sounds of buildings under construction, and various other imaginative bits of writing. The concluding performance was that of a Sketch on Two Jewish Themes by Prokofieff for the entire ensemble. Excellent playing and sympathetic interpretation was the rule of the evening.—F. Q. E.

BEETHOVEN A LA MANIERE DE TOVEY

DONALD FRANCIS TOVEY, pianist and composer, continued his series of unhackneyed piano recitals with his third, given on Jan. 18 in the afternoon, wherein he devoted himself to the all-engrossing task of reading Beethoven. His program did obeisance to Beethoven and only to Beethoven on this Wednesday afternoon, presenting his A major Sonata, Thirty-Three Variations on a Waltz by Diabelli, and his Sonata in A Flat. Refurbishing the classics has been one of Mr. Tovey's chief occupations this month and one in which he rightly excells, for the harmonious soundness of his interpretations are always satisfying in a distinctly complete manner. His understanding and thorough musicianship are undisputed facts, proof of which lies not only in the difficult material of which his concerts are made up, but in his ability to endow them with enough light and shade to hold his hearers spell-bound throughout the solid hour which it took him to perform the variations. The solemnity and scholarly remoteness of Mr. Tovey's demeanor, noted at his last concert, were replaced by a pleasant seriousness that bespoke the modest dignity of the pianist. This was the estimable explorer's last concert but one.

H. H.



Giovanni Martinelli as Jean De Leyden in "Le Prophete."

JERITZA THRILLS PLAZA AUDIENCE

MARIA JERITZA, radiant in appearance and spirits, dominated the last of the Plaza Artistic Mornings Thursday, Jan. 26, appearing for what was said to be the only time outside of her Metropolitan schedule. The strain which operatic exigencies has put upon her rich voice was less apparent here than elsewhere, and she sang a well-rounded program to the evident delight of a fashionable gathering. "Il Est Doux, Il Est Bon" from Massenet's "Heriodiade" was her choice of arias, and she elected also to sing the Song of the Lute from "Die Tote Stadt," Korngold's opera in which she made her first American operatic appearance. The powerful and dramatic "Erlking" and other songs in German, French and English provided opportunities for the prima donna in many fields. She shared honors with Bernard Ocko, young violinist, who won rounds of applause with various offerings, among them "Bloch's "Nigun." Mme. Jeritza's accompanist was Wilfred Pelletier, and Carroll Hollister officiated in this capacity for Mr. Ocko.—F. Q. E.

Harrison Stevens, pianist, gave a recital in the Town Hall on the afternoon of Friday 13. His program contained numbers by Mozart, Bach, Medtner, Scriabin, Ravel, Albeniz, Liszt, Rachmaninoff and Liapounoff. His playing revealed a coldly efficient technic but withal a manner of interpretation that had in its favor the element of sincerity. Vigor and clean-cut fingerwork were also present in a large measure.

* * *

Lawrence Wolfe, tenor former West Pointer, and husband of Leone Kruse of the Chicago Opera Company, gave his first New York recital in the Town Hall, Jan. 16 in the afternoon. He sang German lieder by Schubert, Wolf, Grieg, Knab, Mahler, Juergens and Frankenstein, lyrics in French and Russian and an English group by Watts, Shaw, Alberti, Dunhill and Schindler. His singing met with an enthusiastic welcome, partly because of his excellent vocal equipment and his proficiency in the different languages he undertook to enunciate, and partly because of the appropriate feeling with which he endowed his interpretations. He was particularly pleasing to his hearers with lieder singing, for which he showed a marked aptitude. Mr. Wolfe, who received his vocal training in this city, has for the past five years been singing in opera and concerts abroad. His welcome to his home town amounted to almost an ovation. Walter Golde added his pianistic artistry to the success of the performance.

* * *

Fernando Germani, twenty-one year old organist of the Augusteo in Rome, who made his American début last week in the Wanamaker Auditorium, appeared again in the same hall on the afternoon of Jan. 16. The program encompassed numbers by Bach, Louis Claude D'Aquin, Franck, Bossi, Louis Vierne, Liszt and Edouard Torres. First performances on this afternoon were "Sicilano and Giga" by Bossi and "Saetas" (Chanson Populaire) by Torres. Mr. Germani revealed a brilliant technic and noteworthy pedaling.

* * *

The Columbia University Chorus, directed by Prof. Walter Henry Hall, was heard in annual recital in Carnegie Hall Wednesday evening, Jan. 25, with the assistance of members of the Philharmonic and Frederic Baer, baritone. An extremely well modeled performance was given by this group, which sang with unity, smooth phrasing and excellent nuance. With the exception of the Brahms "Lullaby," which scored a great success, the music was principally of English origin. And a cappella reading of MacDowell's "On the Sea" was one of the finest offerings of the evening.

The Banks Glee Club, under the leadership of Bruno Huhn, was heard in an enjoyable recital which took place in Carnegie Hall on Wednesday evening, Jan. 11. This was the male chorus' first appearance this season and marked the forty-ninth year of this organization. The program was prefaced by Henry Jacobson's "Just Being Happy," after which the club was heard in songs of Schubert, Schumann, Cesar Cui, De Rille, Geoffrey Shaw, Jan Gall, Julius Otto and Chadwick. Assisting the Banks Glee Club were two soloists and Dr. J. Christopher Marks at the organ. Louise Bernhardt, contralto, sang an aria from "Samson et Delilah" and other songs by Respighi and Tom Dobson. Catherine Wade-Smith, violinist, played with the chorus of voices in Cui's "Orientale" and also contributed Wieniawski's "Faust" Fantasy, "Ave Maria" of Schubert-Wilhelmj, and Gardner's "From The Cane Brake." William Falk was the official accompanist and Mrs. H. Wellington Smith presided at the piano for Miss Bernhardt. Mr. Huhn's chorus sang throughout the evening with admirable diction, unity, and tonal excellence were eloquent testimonials for his training.

* * *

The Elshuco Trio gave its third subscription concert in the Engineering Au-

(*Continued on page 27*)

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Greta Gradova Who Gave a Carnegie Hall Recital on Jan. 24.

Concerts in New York

(*Continued from page* 6)

picious début in Town Hall under the auspices of the Curtis Institute of Music, on Jan. 23. He was assisted by Harry Kaufman at the piano, the two artists playing Enesco's Sonata in F Minor as an opening number. Here, as in subsequent readings, Mr. Temianka displayed a technique of comprehensive proportions, a spirit of artistry and a tone of rich beauty. He also played Mendelssohn's Concerto, Saint-Saens' Rondo Capriccioso, Wieniawski's "Scherzo-Tarantelle," and a group of shorter pieces. A large audience found in him a musician of much promise for the future.—

F. Q. E.

Sollitt's Piano Recital

THE less obtrusive qualities of excellence are Edna Richolson Sollitt's, it was discovered anew at this pianist's recital in Steinway Hall Tuesday afternoon, Jan. 24. Discrimination and refinement marked her performance of several Scriabine, Chopin and Debussy works, while for a "core," she presented the Beethoven "Waldstein" Sonata. Her technique was always a firm basis for the structure of her interpretations, and her tone was agreeable. Mrs. Sollitt's musicianly pianism exerted an approbative effect upon her many listeners.

What Is Heard by Listeners In

(*Continued from page* 8)

ses and value. His work before the microphone constituted as nice a bit of pure vocal music as has been heard in a long time.

Mr. Tibbett showed, in addition to a knowledge of style, intimacy with the languages of his songs. With "Di Provenza il mar" from Verdi's "Traviata" and the "Evening Star" from "Tannhäuser," Mr. Tibbett gave ample evidence that he was not voicing the texts of these arias by rote. And he further embellished them with splendid tone and consummate artistry, as he did with "Who is Sylvia" and "Thy Beaming Eyes." He ventured into almost reserved territory by singing "On the Road to Mandalay" and at the risk of evoking comparisons. But there were none. Mr. Tibbett's and Reinald Werrenrath's "Mandalay" are each distinctive, even unto the cockney dialect.

Those most sturdy props of this feature, the symphony orchestra and the Goldman Band again contributed much enjoyment to Mr. General Motor's "Family Party." Both took their turn at serving as kind reflectors for the luster of Mr. Tibbett's handsome baritone.

Moritz Rosenthal (Ampico Hour, WJZ and Blue Network, Jan. 26). Dubbed by the continuity of this broadcast a "colossus of the piano" of "impeccable authority" having "amazing technic," Mr. Rosenthal nevertheless managed to live it all down and presented a brief spell of pleasing piano music. Enlisting the aforementioned qualities, the eminent virtuoso played his arrangement of Chopin's "Maiden's Wish" sweetly and rendered his own "Butterfly" with truly wonderful technic.

But most interesting was the Ampico recording of Mr. Rosenthal's playing of Bortkiewicz's Etude in B flat, Op. 15, No. 8. This was a fine reading of a most exemplary study and the recording instrument did justice to the pianist's art and to itself. Much study has been given by this company to the broadcasting of piano music, and the excellent results achieved justified its labors.

Milton J. Cross lent dignity and interest to the broadcast by his commendable handling of the verbal content of the half-hour's presentation.

Anna Case and Atwater Kent Singers (A.K. Hour WEAF and Red Network, Jan. 29). Miss Case did not do justice to herself. She sang generally with a hard tone and permitted herself extravagances in the indulgence of some high notes. A most interesting program included "Care Selve" from Haendel's "Atlanta," "Dove Song" from Mozart's "Marriage of Figaro" and four short numbers of which Bishop's "My Pretty Jane" and Kuerulf's "Synnoves Song" were most engrossing.

Sixteen young men from the New York University Glee Club with good voices and excellent Werrenrath coaching as their chief assets, sang at times lustily and at times most mellifluously. The first adverb was evoked by "Swing Along" (Cook) and the second by "The Ring and the Rose," and both again by the "Stein Song" from "The Prince of Pilsen."

The orchestra under the direction of Robert Hood Bowers edified the listeners with a new arrangement of Victor Herbert melodies well played. And it shared honors with Carrol Hollister's pianistic abilities as accompanist to Miss Case.

Albert Rappaport and Riverside Hour (Blue Network, Jan. 23). Something new in commercial chain broadcasting was offered by the N.B.C. with the debut of the Riverside Hour. That is, something new in the manner of broadcasting but quite conventional and time honored as a broadcast program. Heretofore all N.B.C. sponsored features (exclusive of the Chicago Opera series which comes from that city for obvious reasons) have made their music in the New York key stations of the Red and Blue Network. The innovation in this broadcast was that it originated in the Chicago studio.

The value of this lies in the promises it holds of the presentation of new names and musical aggregations to patrons of the company's carrier waves. With its regular features offering weekly programs by a permanent personnel (save for the engagement of an occasional guest artist) interest is bound to lag and monotony appear in its place. Station programs have become as standardized as boarding house menus. With the latter one became inured to the expectation of roast beef on Mondays and lamb stew on Tuesdays, etc. Similarly with the former it is "Let's see, today is Thursday. Well, we can hear so and so's hour at WHOA. Or such and such a feature is on at WHIZ."

To revert to the Riverside Hour, its most outstanding virtues were the voice and talents of Mr. Rappaport of the Chicago Opera. His agreeable lyric tenor was heard to good advantage in Rimsky-Korsakoff's "Song of India" and Del Riego's "Homing." Isham Jones orchestra played "popularly" and most mellifluously.

Judson Symphony and Cathedral Hours (WOR and C.B.S., Jan. 29). Distress signals from ships at sea hae been frequent this winter. The latest SOS compelled the eastern stations of this network to remain silent for three-fourth of the Symphony Hour; and when they finally joined the others, the soloist, Gregory Besrodny, was almost done with Beethoven's Romance in F for violin and orchestra. The brief portion heard hardly sufficed for a fair estimate of his work, though it did present a good tone of ample clarity. The Ballet Suite by Gluck-Motti was played with éclat and fine tone by the orchestra, which was put through its paces by Howard Barlow.

The Cathedral Hour following directly after the symphony broadcast presented an hour of well-chosen music in which vocal works predominated. An array of splendid voices ranging from soprano to bass served to adorn works by Brahms, Goddard and Glazounoff with all the attributes of good singing. If any one work selected by random for special mention were to be chosen it might have been "Hark, Hark my Soul" which was presented by the sextet.

Kolster Famous Composers (WOR and C.B.S., Jan. 25). Edward Grieg and Sir Edward Elgar were the composers from whose works the impresario fashioned the commendable program for this fetaure. The Kolster Orchestra, Karolers and soloists employed their pleasant talents with much success in its delineation. The "Morning Mood" from the "Peer Gynt" Suite received kind treatment by the orchestra as did the Norwegian Dance.

Sir Edward's "After many a Mile" brought to the fore the quartet of well balanced voices whose singing of this number showed no trace of the weariness suggested by the title. And the Kolster contralto who was heard in the same composer's "I Love Thee" offered with this song a brief period of most artistic singing.



Joseph Szigeti, Also One of New York's Recent Recitalists.

Concerts in New York

(*Continued from page* 26)

ditorium on the same evening, depleted and augmented until the Trio became a Quartet, and then a quintet. The jugglery of depletion and augmentation had to do with substraction from the Elshuco Trio and the addition of Karl Kraeuter and Conrad Held of the South Mountain String Quartet. The program consisted of Beethoven's Quartet in F minor, Op. 59, Hindemith's Quartet in F minor, Op. 10, and Josef Suk's Quintet in G minor Op. 8. Their performance was a delightful one which disclosed beauty of tone and a stimulating enthusiasm that was reflected by the audience.

Chicago Opera Company to Visit Rochester

ROCHESTER, N. Y., Jan. 31.—The Chicago Civic Opera Company will pay its first visit to this city on Feb. 13, giving Alfano's "Resurrection" with Mary Garden as the particular star.

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TARTAR MUSIC FRANKLY SYMBOLIC

(Continued from page 9)

Yakut folk songs, as only surviving relics of a marvelous civilization, show Eastern characteristics, embodying symmetry of structural lines and allegorical themes characteristically Mongolian, says Mr. Konchevsky, who is quoted in this article from the pen of Ivan Narodny, Musical America's correspondent for Soviet Russia. Mr. Narodny's article begins on page 9.

"And the rhythmic design of the songs is of great variety," added Mr. Konchevsky. "A song may have simple design beautifully interwoven with various melismatic ornaments which are daintily produced by the melody itself. It is wrong to believe that the Eastern melody must be loaded with special exotic designs. Moreover—and concerns the multiphonic character of Tartar songs—it is absolutely absent, as everything is rendered in unison.

"An unusual racial characteristic of Mongolian melody is the symmetry of structural lines and the allegoric meaning of the theme. As in architecture and painting, the Tartar musical taste was frankly symbolic preferring the grotesque and occult to the obvious and esoteric feeling of the Greeks and the Romans."

On the suggestion of these students, a special program was prepared of Crimean folk songs and dances, and I was given opportunity to hear the music of the great conquerors in a manner somewhat similar to that in which it was and is produced on the steppes and in tents yurtas by a chorus of men and women and an orchestra of five native musicians. The program was arranged chronologically from the time of Genghis Khan till the last glory of the Golden Horde:—a magnificent historic tragedy in music, worth world-wide attention.

But here they were—the Sovietized sons of the Mongolian plains—depressed and meek, with all their past grandeur and fire gone—nothing but a gathering of tramping troubadours. It was only when they continued with their original program that I felt sparks of the ancient fire darting up. Among the small group of Tartar musicians there was even present the eighteenth or so descendant of Genghis Khan, a handsome young man, now employed as a guide in the Historic Museum, to tell the visitors about the fallen glory of his illustrious ancestors.

Yakut Melodies

After listening to the Tartar folk songs, as sung by the natives, and realizing the tremendous historical drama connected with them, I felt our modern music was pale and insignificant against this magnificent phonetic message of the East. Then I accepted an invitation of Mr. K. P. Vinogradov to hear something of his Yakut folk songs.

Hearing Yakut folk music shortly after the Tartar melodies was like jumping from luxurious tropics to mysterious Arctics. Far more tragic is the fate of the nomadized descendants of the once powerful Uighurs—the Yakuts of Siberia today, than that of the Crimean Tartars. Somewhat similar to the Hindoos, the Uighurs were a nation of mystics, nature worshippers, sorcerers, alchemists and astrologers long before the time of Genghis Khan.

Like their life, their art was altogether ecclesiastic. The Uighurs were a musical people and devoted all their phonetic attention to invocations, prayers, hymns, liturgies, cantatas and sacred dances. They were conquered by the Tartars and later by the Russians, and thus the great Uighur civilization vanished without leaving any records of its racial images. The Yakut folk songs are the only surviving relics of a marvelous civilization.

These Yakut folk songs are closely interwoven with the Shamanistic chants and all that goes with this unusual cult. Shamanism was the official religion of the Uighurs, and survives only in a degenerated form among the wild tribes of Siberia and Mongolia. Shamanism is a pantheistic religion which dates back many thousand years before recorded history. The domes of the sky, with its myriads of celestial bodies, was the temple of the Uighurs, and nature represented the high altar of their rituals. On the picturesque hills the ancient Shamans spread out their carpets of ivory, gold and jade and worshipped in elaborate musical pantomimes the mysteries of the unknown divinity of the universe.

Divine Communication

"Only in music and cong man can communicate with the divine powers of life!" reads the opening passage of the ritual, chanted by the Shaman to the accompaniment of a hundred bells of jade and gold.

Ahn doidu ohgugha atyhr! Sykhyh ata!
Kubulngattakh ozukha! Syngar ara!
(Mighty Bull of the Earth! Stallion of the steppes!
Magic bull of the sky! Speak aloud!)

Thus sings the choir, which forms the prologue of the Shaman high mass, still surviving with the Yakuts in Siberia.

The whole Shamanistic ceremony is a musical festival, beginning with recitative chants, developing into more lyric hymns, prayers and invocations, and ending with Bacchanalian pantomimes. Everybody participating in the ritual must sing: the Shaman sings, the congregation sings, and the vestal virgins sing, dance and play the bells. However, the present Shaman displays do not give an idea of the rituals celebrated over a thousand years ago. The appearance of the Christian clergy in Siberia marked the end of the Shamanistic festivals. Fearful of persecution, the Shamans fled into the wilds of the Arctic forests and continued their cult among lonely mountains.

Evening Ceremonies

I asked Mr. Vinogradov to tell me something of his observations in Siberia.

"The Shamanistic ceremonies of today give no idea of those of the olden times," said Mr. Vinogradov. "Kamlanye, one of the chief Shamanistic mysteries is usually celebrated in the evening, at twilight, after supper. The worshippers gather in the tent without a roof, so that all the sky is visible. They sit around a pool and a fire, on benches along the wall, the men on one side, the women on another, and look at the reflection of the sky in the pool.

"The Shaman begins to put herbs in the fire and chant his prologue. The musicians join him with the orchestra of bells, and then the women take up hymns of love, to which the men answer with their hymns of life. These hymns constitute a program of ten different songs of nature, now imitating the birds, now the wind or the murmuring running of brooks. They are delicately expressive of poetic moods.

"The ceremony continues with a chorus coming from afar in the woods; this grows gradually louder and louder. To this is added a soft beating of drums which develops into the roar of an approaching storm. The music now takes the form of the croaking of ravens, whistling of woodcocks and the cries of eagles. Suddenly the tent becomes dark. The Shaman has worked up a religious ecstacy by dancing and chanting. From the veiled shrubs emerges a nude prima donna, decorated with branches and flowers; she performs the real invocation to Amagyat, the patron spirit of nature.

"'Ye stars and distances! Ye horizons and lights!'" sings the prima donna to the soft accompaniment of bells. Neither Bartniansky nor Beethoven could have conceived a more majestic hymn than this—performed to an audience of nomadic worshippers in the Siberian wilds. The ceremony usually lasts for hours, until the great spirit of nature manifests itself in one phenomenon or another.

A Song for Each Flower

"Yakut has a song for each flower, each tree and bird. Such a song is started by a solo singer, usually a woman, and then taken up by the chorus and finished in unison. The universally known Russian folk song of the Volga boatmen—'Ai Uhnem'—is adopted from the Yakut melody 'Yuryukg tulluk ere'. Many beautiful Russian folk melodies have their origin in Yakut hymns of nature or Shaministic prayers."

"The tone structure of the Yakut folk songs has four successive stages," explained Mr. Rogal Levitsky. "These are distributed in the order of the lower tetrachord of the major scale, with a dominant in the second stage that gives the impression of a Doric lyre. The variety of this principle of tone structure, in the form of three stages, is seen in the small and the large tertsia, refering to a later period and illustrating the vivid difference between the present major and minor keys.

"The introductory tone, which is rarely met with in the songs of this structure, cannot be recognized as characteristic of the Yakut song in general, since it is related to the design of the melody only as an auxiliary note, a phenomenon which undoubtedly has been borrowed from the songs of the Kirghises and Bashkirs, and has largely been mixed with the Russian characteristics.

Has Many Trills

"The rhythmic design of the Yakut melody has some racial characteristics common to Mongolian songs; it is rich in trills and melismatic ornaments, and in the transmission of minute rhythmic intervals with changes from light to heavy rhythms. This makes the Yakut melody unique and beautiful, in spite of the poverty of the scale itself. An original Yakut folk air is the 'Cuckoo Song', sung in intervals of fifths. All Yakut songs are rendered in unison."

In the same way that I received an opportunity to hear Tartar folk music performed by native musicians and musical students in Moscow, I heard Yakut songs in an improvised Shaman ceremony, arranged by Siberian students of the Moscow Conservatory of Music. The company consisted of ten young men and eight girls, many of them Yakuts by birth.

Listening to this folk music I felt I was in touch with a marvelous civilization, with characteristics of which we are ignorant. The performers depicted to me phonetic pictures of a "Lost Land," something magic and romantic, saturated with an atmosphere of worshipped nature, sky and mystery.

The folk songs of the Tartars and Yakuts are echoes of unknown ages, against which our boasted modern music sounds like the rattling of tin-cans, the screaching of rodents and the yawning of trogldytes.

Kreisler and Schmitz Play in Cleveland

CLEVELAND, Feb. 1.—Fritz Kreisler played to a capacity audience in Masonic Hall on Jan. 20. On his program were the Bach Sonata in E Minor, Mendelssohn's Concerto, numbers by Albeniz and the composer's own "Shepherd's Madrigal" and "Gypsy Caprice." Among his encores was the "Liebesfreud." The local manager was Kathryn Pickard. On the same evening E. Robert Schmitz gave a lecture-recital on Debussy in the Cleveland Museum of Art. This was Mr. Schmitz' initial appearance in Cleveland. Numbers played included the Second Arabesque, "Clair de Lune," Prelude, Sarabande and Toccata, "La Cathédrale Engloutie," "Soirée dans Grenade," and "Hommage a Rameau." H. B.

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"Refreshing Articles

To the Editor:
I simply cannot get along without your splendid magazine.

Let me take this opportunity to congratulate you upon the many improvements made in MUSICAL AMERICA recently, not the least of which is the securing of Mr. Irving Weil for your reviews. He is refreshing and his articles in this week's number are some of the best I have had the good fortune to read. Your magazine brings to us, who cannot go out to concerts and enjoy them personally, all the doings of the musical world, and I cannot tell you all the pleasure I derive from each number and how eagerly I await its coming every Saturday.

May you add a great many names to your list of subscribers, and thank you for all the pleasure you so generously give us.

SISTER M. AGNITA,
Convent of Mercy,
60 Broad St.,
Providence, R. I.
Jan. 22, 1928.

"Still Fond of M. A."

To the Editor:
I do not entirely agree with you as to the improvement in your editorials. Some of them are decidedly frivolous, and quite beside the mark as far as musical information is concerned. Neither do I like Mephisto's new dress. However I am still fond of M. A.

ANONYMOUS.

Ouch!

To the Editor:
Recently, for the past few months, I feel that the paper *has fallen off most dreadfully* from the standard maintained during the life time of Mr. Freund.

I cannot but regret the slangy tone of the editorials, this "columnist" style of the news items and the amount of space given to movie houses and the radio, in place of well written articles of permanent musical value.

MRS. JOSEPH H. IRELAND,
Jan. 13, 1928 Atlantic City, N. J.

Saying What One Thinks

To the Editor:
Thanks and congratulations for being willing to say what you and many others think about the (at present) adored Koussevitzky.

ALBERT E. PRESCOTT,
Boston.

He's Back on Page 11

To the Editor:
But what has become of Mephisto?

ABRAM W. LANSING,
Cohoes, N. Y.

From An Old Subscriber

To the Editor:
I am one of the very old subscribers. I feel that I cannot do without it, especially now that it has been greatly improved. I do enjoy your new critic so much, Mr. Weil, and Deems Taylor I have known for much of his writing through the New York papers.

LIDA BERRY,
215 West 2 Street,
Maysville, Ky.
Jan. 28, 1928.

Suspicious

To the Editor:
I might say that I am a "charter" subscriber, and have been with you from the very first, and therefore I have somewhat to say to you, *viz*:

Several features which I had become accustomed to were dropped, the "question box" for instance, also the "death notices," as also some features on the editorial page. Such as "Mephisto," substituting a poorer quality of Mephisto, or as the Germans would say, an "ersatz." You have dropped him out altogether, so that now the magazine is an entirely different one, and can hardly be recognized, and I no longer look forward to the next issue with anticipation. What has been the cause of all this transformation, I can only suspect.

ALBERT JANSON.
Brooklyn, Jan. 12, 1928.



Why Editors Go Mad

To the Editor:
We would appreciate it if you would give us the favorite songs or musical selections of a list of great men such as

George Washington
Cromwell
Abraham Lincoln
Henry Ford
Lloyd George
Clemenceau
Mussolini
Lord Nelson
Disraeli, etc., etc.

We would appreciate any information that you can give us along these lines.

F. W. A. COMPANY.
Philadelphia, Jan. 5, 1928.

And Very Doubtful

To the Editor:
For some time past I have been very doubtful whether MUSICAL AMERICA really is "The World's Greatest Musical Journal" for some of the reasons below:

1. Much of the news is weeks old.
2. Not more than half of the musical happenings in this town are ever reported.
3. The so-called humor is painful to anybody over ten years of age. If it cannot be really humorous it would be better to dispense with the department entirely.

CATHARINE WAINWRIGHT.
Feb. 2, 1928 Montclair, N. J.



Finds Improvement

To the Editor:
My wife is a constant and faithful reader of your publication and takes much pleasure from it. She thinks there has been a marked improvement in the issue within the past year and has frequently remarked her opinion. I felt you would be glad to know that your intelligent readers had noted and appreciated the improvement.

J. BLAIR SUTTON.
Jan. 13, 1928 Indiana, Pa.

Combined Joys

To the Editor:
I certainly appreciate the marked improvement in MUSICAL AMERICA since Mr. Deems Taylor has been its Editor, and too, it is an added joy, each week, to see the honored name of Mr. John C. Freund where it most surely belongs.

With every good wish for the continued success of MUSICAL AMERICA,

SISTER SERAPHIA,
Presentation Academy,
Jan. 16, 1928. Louisville, Ky.

He Turns to the Dial

To the Editor:
I want to congratulate you on the enormous improvement which MUSICAL AMERICA has made during the last months. Particularly in the matter of the new page of radio news which it now includes. Being in the broadcasting line myself, and being a lover of the splendid programs now to be heard on most of our larger stations every day in the week, naturally I turn to the radio page as one of the most interesting sections of your paper. You have taken a step in the right direction in this matter, and I say most heartily—MORE SUCCESS TO YOU!



LESTER D. MATHER,
(Pianist and Teacher)
Chicago, Ill.

"Gounod Was Right"

To the Editor:
In reply to your favor regarding what you consider an improvement of MUSICAL AMERICA I would like to say that its former policy of condensing the paper was a great deal more satisfactory to me than at present is the case. Radio performances in its present still imperfect state for instance, cannot give me a perfect idea yet of what an artist's production really is, etc., consequently absolutely fair and correct criticism is only a haphazard matter which cannot replace just criticism of the *real thing*.

Further, in consequence of the ridicule and persistent useless sarcasm regarding well known old dramatic works of art written to match the spirit of those times, I take the liberty to state that Gounod was perfectly right when he remarked to a certain critic, "It is easy enough to pull down, but harder to build up a work of art," even if that work should have been written to harmonize with the standard of the age at that time.

MORTIMUS VAN GELDER.
Philadelphia, Jan. 12, 1928.

Would Use Quotations

To the Editor:
In preparing potential material toward a Doctorate Thesis along philosophic lines in Music, and which I shall probably publish sometime in the future, in music, I find various articles and shorter statements in your publications which would enhance the educational purposes of my work very much. I would therefore very much appreciate the privilege of using them wherever applicable. I shall give due credit and in my thesis, admonish the reader to read your journal with regular diligence.

I wish at this time to thank you for your untiring support of the best in music and its profession, and for your latest contribution to the nation's aesthetic interests by featuring the coming National Conference of Musicians to be held in Chicago, April 16-20. Your fine work is sure to bear corresponding fruit.

FRANKLIN MADSEN.
Member of the Brigham Young University Faculty and of the Chicago Musical College
Provo, Utah, Jan. 31, 1928

PRESIDENT OF PRO MUSICA PROTESTS

To the Editor:
I remark in the issue of MUSICAL AMERICA, Jan. 28, on page 9, first column, that your Chicago correspondent, Mr. A. Goldberg seems to take pleasure in repeating the "so called witty" invention of the misinformed or misunderstanding Chicago critic: G. D. Gunn. This invention reads as follows:

"The concert was given under the auspices of the Chicago Chapter of Pro Musica, which Glenn Dillard Gunn of the *Herald and Examiner* has wittily dubbed 'Pro Musica Europa.'" Knowing that your desire is not to "serve the purpose of any person in particular (not even Mr. Gunn or Mr. Goldberg) through misinformation," I take liberty in giving you the following information:

Pro Musica is the only society promoting contemporaneous music which can issue a statement equal to the following: Pro Musica, in the seasons 1924-25-26-27 has introduced to Europe through the concerts of the "Section Francaise" in Paris the following works by American composers: Piano pieces by Marion Bauer, Piano pieces by Charles Griffes, Piano pieces by L. Gruenberg (played by the composer), Melodies by Richard Hammond, Oriental sketches by Henry Eichheim, Piano pieces by Alexander Steinert, Melodies by Catherine Urner (California), Melodies by Barlow, "Malay Mosaic" by Henry Eichheim, "Saturday's Child" by Emerson Whithorne, Sonata, piano and violin by McCoy, Negro spirituals, Serenade by Wm. G. Still (Negro American), Octandre by Varese.

Pro Musica believes that by promoting American music abroad it does more for its recognition than by promoting it exclusively in U. S. A. Yet this is not meaning that Americans are not promoted in our Chapters in America, but it seems that the Paris statement of facts is enough to demonstrate that the inference of Mr. Gunn that we limit ourselves to the production of European music, is the result of his "ignorance" of the facts.

E. R. SCHMITZ,
President Pro Musica, Inc.
New York, Jan. 28, 1928.

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Orchestras Head Boston's Concert Calendar

By W. J. PARKER

BOSTON, Feb. 2.—On returning from its third trip to New York, the Boston Symphony Orchestra will give its fifteenth regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, Feb. 10 and 11. Serge Koussevitzky will produce Florent Schmitt's setting of Psalm 47, in which the orchestra will be assisted by the Cecilia Society, directed by Malcom Lang. The solo part will be taken by Nina Koshetz, soprano, who will also sing an air from Borodin's "Prince Igor." Another choral score will be Holst's "Ode to Death." The program will open with Conrad Beck's Third Symphony for string orchestra, which is to have its first public performance.

People's Symphony

The People's Symphony Orchestra, under William Hofmann, gave its ninth concert on Sunday afternoon, Jan. 22, in Jordan Hall. The program contained the "Leonore" Overture No. 3, Saint-Saëns' Suite "Algérienne," the Symphonic Variations of César Franck, and Mozart's Symphony in C the "Jupiter." Olivia Cate, Boston pianist, was the soloist. The excellence of the orchestra was evident throughout. Miss Cate's playing of the Variations was capable and in the spirit of the music.

Benno Rabinof, violinist, made his Boston début in Jordan Hall on Jan. 23. He played the Chaconne of Vitali-Charlier-Auer, the Concerto in F Sharp Major by Vieuxtemps, numbers by Gluck, Schubert and Sarasate, and "I Palpiti" by Paganini. Mr. Rabinof possesses a fine technical skill, which is to be expected of a pupil of Leopold Auer, and a persuasive tone. His phrasing is good, and he gave a glowing interpretation of the Vieuxtemps Concerto. He was assisted by Berthe Rich at the piano, and by Clifford Kemp at the organ.

Recitals in Variety

On Jan. 24 the Prelude Club of Boston presented Reginald Boardman in a piano recital at its Tuesday morning musicale in the Copley-Plaza Hotel. Mr. Boardman gave a program of works by Schubert, Rachmaninoff, Bartók, Chopin, Debussy, and Pick-Mangiagalli. He is to be commended on his facility and musicianship.

Alden Davies, tenor, and William Kemp, violinist, were heard recently at the lobby musicale given at the University Club. Many club members and their families were dinner guests at the club after the program.

In Jordan Hall, Saturday afternoon, Jan. 21, Povla Frijsh, Danish soprano, gave a "request program" of songs with which she has already delighted her audiences. She drew from French, Italian, Spanish, German, Scandinavian and Russian composers and from all periods from Rameau to Ravel.

The Impromptu Club, giving its regular concert in the Hotel Beaconsfield, Wednesday morning, Jan 25, presented works by Bullard, David Stanley Smith, Clokey and Somervell. The soloists were Rita Breault, pianist; Claramond Thompson and Alice Reese, sopranos. Mrs. Walter N. Buffum and Mrs. Charles H. Hooke were hostesses.

Sing Cadman Music

Various Boston singers sang the music of "A Witch of Salem," by Charles Wakefield Cadman, on Thursday morning, Jan. 19 at a meeting of the Women's Republican Club. Mrs. Eulalia S. Buttleman, who played the accompaniments, assisted by Verne Q. Powell, flutist, was in charge of the program. Mrs. Frederick P. Bagley read the story of the opera, and Mrs. William Arms Fisher, director of music of the political department of the club, spoke on "The American Opera for the American People." Blanche Haskell, soloist of the Beacon Hill chorus of the club, sang the rôle of *Claris Willoughby;* James R. Houghton, baritone, had the rôle of the *Father,* and Richard Conde that of *Arnold.* A double quartet sang the opening chorus.

The Apollo Club

The Apollo Club, Thompson Stone, conductor, gave the second concert of its fifty-seventh season on Jan. 11 in Jordan Hall. The soloists were Rose Zulalian, contralto, and George Wheeler, a tenor of the club.

For her portion of the program, Mme. Zulalian offered songs of Georges, Strauss, Gilbert, Griffes, and others, singing them all with richness of voice. In response to insistant applause, she added to her first group "Mon coeur s'ouvre â ta voix" from Saint-Saëns' "Samson and Delilah." Mr. Wheeler, a newcomer to the concert field,



Otto Straub, Whose Latest Composition "Revolte" Had Its Successful First Performance at the Initial Concert of the Chamber Orchestra of Boston in Jordan Hall Recently.

sang selections by Donaudy, Curran and Protheroe. He also added several encores.

The Apollo Club Chorus sang with its accustomed smoothness and well-blended tone.

Segovia's Debut

Andrès Segovia, guitarist, gave his first Boston recital in Reportory Theater on Jan.. 15. Mr. Segoia amazed his hearers with the remarkable tone he drew from his instrument and the facility with which he played it. His program included numbers by Haydn, Bach, Granados, Albeniz. He was wildly acclaimed and gave numerous encores.

The Russian Symphonic Choir, led by Basile Kibalchich, gave a program of solo and ensemble numbers before a capacity audience in Symphony Hall on Jan. 15. It was a benefit performance for the Beth Israel Hospital. On the program were Rimsky-Korsakoff's "Tartar Captives," a chorus from Gluck's "Iphigenia" and "Song of the Angels" by Glinka.

Paderewski Returns

Paderewski's recital here brought the inevitable capacity audience to Symphony Hall Jan. 15 to delight in his playing and express its enthusiastic approval. The program was of unusual length, consisting of Schumann's Symphonic Studies, Beethoven's Sonata in A Flat, Op. 110, a group of Chopin, Schelling's "Nocturne à Raguse," several Schubert-Liszt transcriptions, and Liszt's Sixth Hungarian Rhapsody.

Anca Seidlova, Czechoslovakian pianist, gave her first Boston recital on Jan. 17 in Jordan Hall. Her program began with the Brahms Sonata Op. 5, and continued with Debussy's Prelude in A Minor and the Sonatine of Ravel. The program ended in conventional bravura manner, with compositions by Liszt, Smetana, Pick-Mangiagalli, and Peterkin.

In the Brahms Sonata, Miss Seidlova exhibited interpretative musicianship. Occasional inadequacy of tone was forgotten in view of a marked rhythmic sense, which pervaded the complete program. Her performance of the Debussy Prelude was finished and showed, perhaps better than any other number, a graceful technic.

The Tokar Quartet, consisting of Leva Tokman, Clarence Langlois, Gersha Kaganov, and Karl Ziegler, played quartets by Mozart and Ravel in Bates Hall on Jan. 13. Samuel Gardner's Quintet, Op. 16, dedicated "To a Soldier," and portraying "La Vie" and "La Mort," was given for the first time in Boston, with Raymond Coon at the piano. This composition is rich in melodies and not too modern in style, but it lacks a certain essential unity. It was as a tribute to the presence of Maurice Ravel in Boston that his Quartet in F was played. The players did full justice to all the numbers.

Resident Artists Heard

Alice Huston Stevens, soprano, of the faculty of the New England Conservatory of Music, gave a complimentary recital in Jordan Hall on Jan 13. Her husband, Richard Stevens, also of the faculty, was an effective accompanist. Mrs. Steven's program included songs by Duparc, Dalcroze, Widor, Dupont and Szulc; "The Jacqueminot Rose" of Chadwick and "The Cuckoo" of Phyllis James. She also sang arias from "La Cena della Buffe." "Iphigenie en Aulide" and "Amletto;" and songs by Cimara, Respighi, Joseph Marx and Strauss.

Reginald Boardman, pianist; Karl Neumann, tenor; Ione Coy and Cecile Forest, violinists, were the artists to contribute to the regular concert held by the Chromatic Club in the Copley-Plaza salon, Tuesday morning, Jan. 17. A well-balanced program delighted the large audience and each artist performed with skill. Eulalia Buttleman accompanied Mr. Neumann, and Madeline Meredith McKay acted in a similar capacity for the Misses Coy and Forest.

Tansman Appears

Alexander Tansman, the young Polish composer who is "at home in Paris," played two of his compositions at the concert of the Flute Players' Club in the auditorium of the Boston Art Club recently. The third composition, also his, was played by the Burgin Quartet. The numbers were Sonata Rustica for piano, Sonata quasi una Fantasia for violin and piano, and the String Quartet

Karl Neumann, tenor, gave his first Boston concert in Jordan Hall on Jan. 19, assisted by the Boston Sinfonietta under the bâton of Arthur Fiedler. Mr. Neumann sang music by Mozart, Bach, Tchaikovsky, Verdi, Beethoven, Wolf, Strauss, and Massenet. The Sinfonietta played numbers by Mozart, Gluck-Mottl and Albeniz.

Mr. Neumann's best work was done in operatic selections. Mr. Fiedler conducted with artistry.



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CHICAGO CIVIC OPERA PRESENTS NEW "CARMEN"

By ALBERT GOLDBERG

CHICAGO, Feb. 1.—Lorna Doone Jackson was a new protagonist of the title rôle of "Carmen" in the production of Saturday night, Jan. 21, and Eide Norena a new *Micaela*. Miss Jackson, who had been heard in his opera in previous seasons, conceives *Carmen* as a gay, light-hearted creature, living each moment for its full value, and little troubled with possibilities of disaster. Miss Jackson's voice is one of the few known today that finds *Carmen's* music entirely congenial, even though at this performance all did not seem to be well with her upper register. In the lower range, however, dark color and freedom of production were admirably suitable for their task.

Miss Norena restored to stellar prominence a rôle that has of late been delegated to other members of our well populated junior department. The bright, soaring quality of her voice and her delicate sense of artistry won a lengthy ovation after the third act's aria. Fernand Ansseau as *José* was raptly applauded at his last appearance of the season, and Désiré Defrère sang *Escamillo* well when the music did not too sharply reveal the hiatus in his lower voice. Charles Lauwers conducted.

The Only "Samson"

"Samson et Delilah" was given its single performance of the season at the Sunday matinée of Jan. 22. With Charles Marshall and Cyrena Van Gordon in the cast, "Samson" is a work the organization is well fitted to present in the conventional manner, with more than ordinary effectiveness. But how interesting it would be to hear an artist of exceptional inventiveness in a rôle that most singers enact by means of a sequence of more or less graceful tableaux. Miss Van Gordon used no more and no less than the usual ingenuity, and thus, save on the score of originality, no fault can be found with her performance. She sang it much better than in times past, the voice giving evidence of constant study in the direction of freedom and sustained tone production.

Mr. Marshall gives a dignified portrayal of *Samson* that is very much of a sort with his *Otello*. An astonishing B Flat in the second act stirred up vast applause and held up the progress of the performance for several minutes. Cesare Formichi gave forth the phrases of the *High Priest* in heroic style; and Giovanni Polese, Edouard Cotreuil, José Mojica, Lodovico Oliviero and Antonio Nicolich completed the cast.

Henry G. Weber conducted with more than his usual show of enthusiasm, and the chorus sang very much as if it were the beginning of the season rather than its end.

"La Traviata" was repeated at the Saturday matinée of Jan 21, sung with Claudia Muzio, Antonio Cortis and Richard Bonelli in the leading rôles. Henry G. Weber conducted.

The One "Resurrection"

More than the usual amount of make-believe went into the season's single performance of "Resurrection" on Jan. 20. For Mary Garden and Roberto Moranzoni almost made us believe that this is a great opera, and there can be no greater deception than that. But if second thought tells us that we were deceived on that point, there is little likelihood that we are blinded in recording this as a great performance.

It seemed quite the best and certainly the most moving performance of this piece the Auditorium stage has contained since Mary Garden called Alfano's defunct opus back to life on New Year's Eve, two years ago. In that interval, during which Miss Garden has almost constantly kept the work in performance, her characterization of *Katiusha* has grown amazingly. The outlines are the same; it is altered in no important detail. But she now infuses it with a rare power of emotion, that curious quality that no longer permits one to be an idle spectator but commands participation in the vicissitudes of the drama. Through the phases of *Katiusha's* betrayal, abandonment, degradation and regeneration, Garden now sweeps with unique self-effacement. It was one of the greatest—but perhaps, after all, we *are* blinded. For how often has it seemed that each one of the priceless Garden's performances is greater than the last one!

Moranzoni's Success

Next to Miss Garden in artistic stature was Roberto Moranzoni, who apparently entertains profound convictions as to the value of this music. And what is more, he succeeds in projecting those convictions so eloquently that the cold, balanced judgment which is supposed to sit in the critic's seat is for the moment overruled and we react sympathetically to music which we know before and know after to be only a job lot from the great stock of mediocrity.

A new *Prince Dimitri* was present in Rene Maison, who sang the rôle with Miss Garden at the Paris Opéra Comique last spring. He sang it well, undeniably, and he made a striking figure both as the youthful vacationist and the repentant man.

Cesare Formichi made much of his brief moment in the last act. The rest of the long and uniformly excellent cast was as follows: Lorna Doone Jackson, Alice d'Hermanoy, Anna Correnti, Maria Claessens, Lucille Meusel, Elinor Marlo, Lina Calvo, Olga Karga, Antonio Nicolich, Lodovico Oliviero, Albert Rappaport, Max Toft, Désiré Defrère and Ernesto Torti. The staging throughout was admirable, the realistic prison scene in particular being well managed.

"The Bat" ("Die Fledermaus") was repeated on Jan. 19 by Rosa Raisa, Irene Pavloska, Alice d'Hermanoy, Lucille Meusel, Charles Hackett, Forrest Lamont, Giacomo Rimini, José Mojica, Chase Baromeo and Virgilio Lazzari, Henry G. Weber conducting.

Ravel Conducts

The Chicago Symphony Orchestra in Orchestra Hall, Jan. 20 and 21; Maurice Ravel, guest conductor; Lisa Roma, soprano, soloist. The program:—

Suite for orchestra, "Le Tombeau de Couperin," Ravel
(First performance in Chicago)
Sarabande and Dance.....Debussy
Orchestrated by Maurice Ravel
(First performance in Chicago)
Orchestral Fragments (second series) from "Daphnis et Chloé".....Ravel
"Shéhérazade," Three Poems for Voice and Orchestra.....Ravel
"Asia"
"The Enchanted Flute"
"The Indifferent One"
(First performance in Chicago)
"La Valse" Ravel

It seemingly mattered little to the crowds that stormed the gates of Orchestra Hall that Ravel had made his Chicago début in recital earlier in the week, with a result of general and unrelieved boredom. It was fortunate that it did not, for the difference between a fidgety little man seated at a piano, struggling with the notes of compositions no doubt long since submerged in his consciousness, and that of the same man standing before an orchestra of expert players responsive to every gesture of his nervous hands and every glance of his alert eye was unforeseeable.

The one was futile, the other was memorable. Where the drab tone of a piano indifferently played became irritatingly monotonous, the ever-varied, kaleidoscopic hues of the Ravelian orchestra exerted a hypnotic fascination, and the genius which no one thought to question stood forth in its just light.



Dai Buell, Pianist, Who Was Acclaimed as Soloist With the Boston Symphony Orchestra in Symphony Hall, Boston, on Jan. 21, Playing Chopin's Concerto F Minor Under the Baton of Serge Koussevitzky.

Fascinating "Chloe"

Most fascinating of all was the "Daphnis et Chloe" music. We have heard it from Frederick Stock and we have heard it from Serge Koussevitzky, but they, as we discovered in the revelation of the composer's reading, sought to inflict their more or less irrelevant selves upon it, and to no good purpose; whereas Ravel, with the deftness and precision with which a humming-bird extracts honey from his chosen flower, and without a superfluous gesture of thought or baton, revealed to us this tonal never-never land in the paradoxical simplicity of its luxury. It was a breath-taking performance, and the orchestra lived up to its moment of glory in irreproachable fashion.

The rest, if not quite so exciting, was none the less interesting. "La Valse" we have heard from Mr. Stock in more effective delivery, with much more variety of tempo and nuance than Mr. Ravel seems to consider necessary for its interpretation. The opening suite of dances was, however, exquisite, and so delicately tempered that one wished Mr. Ravel might come oftener to extract such effects from our orchestra.

Of the "Shéhérazade," despite the interest inherent in the orchestral background, one can only write that the composer was unfortunate in the interpreter chosen to make known his vocal music to Chicago.

Dignified French Horn

Mark Wessel, pianist, and Wendell Hoss, French Horn player, were heard in joint recital in the Goodman Theatre, Sunday afternoon, Jan. 8, assisted by Olive Woodward, violinist and Marion Lynchenheim, accompanist.

Mr. Hoss justified his experiment of raising the horn to the dignity of a recital instrument through his suave, certain playing, as well as by an interesting program. In addition to an Adagio and Allegro for piano and horn by Schumann, and Brahms' Trio for piano, violin and horn, there was listed a Lento Fantasie e Funebre and a Scherzo by Mr. Wessel, who joined in the ensemble numbers, and a Vilanelle by Dukas.

Mr. Wessel played a group of his own compositions that were characterized by fluency and modern harmonic ideas as well as no little wit, and the Bach-Busoni Chaconne. He is a pianist of solid and scholarly attainments.



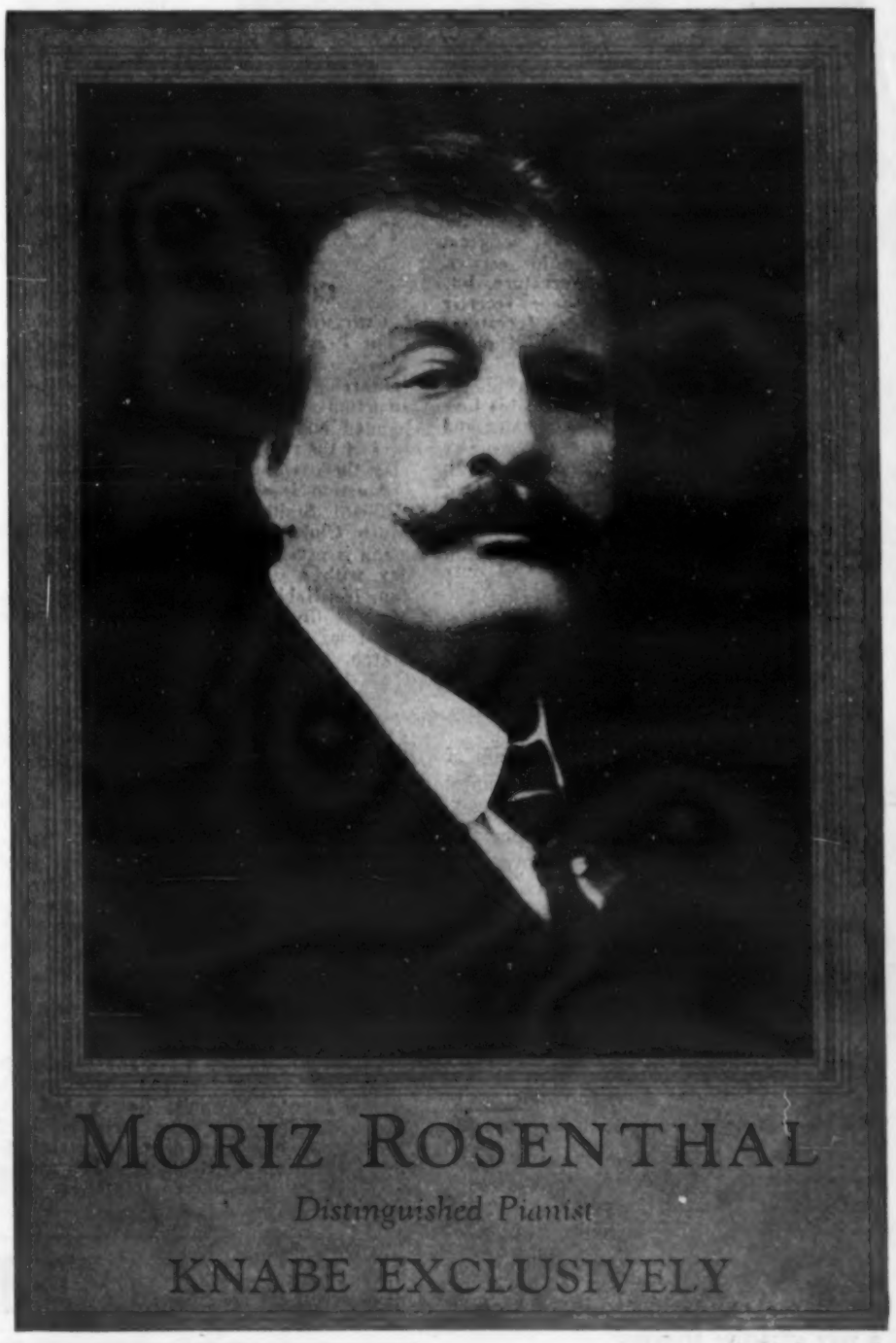
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Ernest Carter's "White Bird" Enjoys European Success

ERNEST CARTER, composer of "The White Bird" which had a successful European première in Osnabruck, Germany, on Nov. 15, has returned to this country after spending several months on the continent.

"The White Bird" was given before a distinguished audience, and the production deserves especial mention in view of the fact that this was the first of three American musical works to be produced in Europe this season—the others scheduled are John Alden Carpenter's ballet, "Skyscrapers," to be given in Munich the latter part of this month, and Theodore Stearn's "Atlantis" on which the composer is now working in Dresden.

"The White Bird" was performed for the first time in Chicago in 1924, and its German performance represents one of the few occasions on which an American operatic work has been produced in Europe. The opera is in one act, and the book was written by Brian Hooker, whose translation of "Cyrano de Bergerac" was used by Walter Hampden.



Ernest Carter, Composer of "The White Bird," Surrounded by Members of the Original German Cast.

The libretto of "The White Bird" depicts a phase of American life never before used for operatic material. The scene is laid in an Adirondack hunting camp early in the last century. *Reginald Warren,* a great landowner, is deer hunting on his estates. He is a dwarfish, misshapen creature, bitterly intelligent. His wife, *Elinor,* secretly loves *Basil,* the chief of *Warren's* foresters; but for her honor and her pride of place, she cannot stoop to such a love. *Basil,* who owes to *Warren* both his life and livelihood, is thereby equally bound to restrain his love for her. All this *Warren* understands; and refusing his wife's plea to be taken away from temptation, he openly taunts her with her passion and with the pride that holds it harmless.

But *John Wardwell,* the steward, a Puritan out of New England, also sees what is in the air, and is driven by his sense of duty to warn *Elinor* in plain terms against *Basil.* She in great anger summons *Basil* to meet the accuser face to face. *Wardwell* is driven away. And by this episode, *Elinor* and *Basil* are brought to a momentary confession of their hopeless love. *Wardwell* conscientiously carries his tale to *Warren;* who thereupon contrives that *Basil* himself shoot and kill *Elinor,* mistaking in the morning mist the white scarf about her bosom for a white bird—a gull—which has been flying about the camp. And *Basil,* learning what he has done, kills *Warren.*

Melodious Score

The music of "The White Bird" may be described as somewhat in the Wagnerian idiom but with a freer use of melody and frequent employment of twentieth century high-lights. Following Wagner's system of *motives,* the composer makes free use of modernisms to depict the ugly and grotesque, the mysterious and supernatural, but he is convinced that these lose their poignancy and dramatic suggestiveness if used as a continuous vehicle.

Ernest Carter was born in Orange, N. J. He was graduated from Princeton University in 1888 with an A. B. A year later he took the M.A. degree at Columbia University. From 1894 to 1898, he studied in Berlin—composition with Wilhelm Freudenberg, director of the opera, and O. B. Boise; organ with Arthur Egidi. He has published male quartets and choruses; written a comic opera, "The Blonde Donna," which was presented in concert form in the Century Theater, New York; a string quartet, and an unfinished symphonic suite, the Andante of which has been played in Berlin under Karl Muck, and the Scherzo in New York at the Stadium and in Central Park. For five years he was secretary of "The Bohemians."

Stravinsky and Mozart Numbers Featured at Concert Heard in Seattle

SEATTLE, Feb. 1.—The fourth program of the Seattle Symphony Orchestra, given under the direction of Karl Krueger, was decidedly Mozartian—the Symphony in G Minor was a principal number and three movements from the Clarinet Quintet (Kochel No. 581) were played with Nicholas Oeconomacos.

The opening number was Stravinsky's Suite from the Ballet "L'Oiseau de Feu." Fine tone painting and imagery characterized Mr. Krueger's reading of this music, and the artistry of the orchestra, no less than the exotic music, drew forth the unanimous approval of a representative capacity audience. In the Mozart Symphony, the players and leader returned to scintillating themes of contrast to the preceding work; the four movements were highly successful. Mr. Oeconomacos, a musician of sterling attainments, received recognition for his beautiful playing. Liszt's "Les Preludes" closed a very attractive program.

Cincinnati Happenings

CINCINNATI, Feb. 1.—A performance of "The Brat" will be given at the College of Music, on Feb. 27. Students are not only rehearsing the parts, but are receiving instruction in direction. Scenery is being painted and properties are made by members of the cast. The College Orchestra will play the overture and entr'acte music. The production is under the direction of Mrs. William Smith Goldenburg. The Clifton Music Club, of which Mrs. John A. Hoffmann is president, celebrated its tenth birthday with a dinner in the Hotel Alms on Jan. 17. Rabbi James G. Heller spoke, and Mrs. Hoffmann announced the engagement of Mme. Charles Cahier for a concert in March.

New Orleans Programs

NEW ORLEANS, Feb. 1.—The Polyhmnia Circle, a choral society under the direction of Theresa Cannon-Buckley, recently gave the third monthly concert of this season. Soloists were: Mrs. A. B. Sievers, Mrs. Flouronoy Johnson, Cecile Garrity, Ernest Rosado, Guy Bayhi, Rose Dirmann, Rene Salomon. On Jan. 21, Eugenie Wehrmann-Schaffner and Jacques Jolas were presented in a two-piano recital under auspices of the Saturday Music Circle.

W. M. S.

Poughkeepsie Clubs to Honor Spross

POUGHKEEPSIE, N. Y., Feb. 1.—Charles Gilbert Spross, composer and pianist, will be honored by the Kiwanis, Rotary and Exchange clubs of this city early in April. Plans are being formed to entertain Mr. Spross at a testimonial dinner. The general committee consists of representatives from each of the three clubs.

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Helen Hayes

Helen Hayes—An Appreciation

"Coquette" is the alchemist's test for gold. It is a vehicle in which only the fittest could survive and Miss Hayes not only survives but gives an exhibition of acting that is shot with genius. She makes so much of "Coquette" that the audience seems to become one large eavesdropper in a house in a small town down South. It seems so real, so genuine that the absurdities perpetrated by the authors of the play—and there are several—sink into oblivion. In the character of *Norma Besant*, with the tragedy of her utter inability to cope with a situation in which the principles cannot be persuaded or flattered into subjection, Miss Hayes does the best work of her career.

"Coquette" has its high lights, its interest never flags, but it is disconnected and not altogether convincing. In the third act the authors themselves floundered about and seemed a little befogged in their efforts to find the way out. With Norma Besant in the hands of Miss Hayes they could safely come to the surface for air. The direction is almost as remarkable in its way as Miss Hayes is in hers and the whole cast is admirable, but it is left to Miss Hayes to save the day. And she does it magnificently, superbly, with an attention to the finest details of her art which is the hall mark of genius. Since the days of "Dear Brutus" we have been able to let our imaginations run riot on the subject of Helen Hayes, but even so we had not expected anything quite like her acting in the second act of "Coquette." It is one of those things we shan't forget.

HELEN BAGLEY.

Receives French Decoration

Lina Coen, operatic coach and accompanist, has received a decoration from the French Minister of Arts and Public Instruction. Her order is that of Officier of Academy, and was presented by the French Consul. Mme. Coen has accompanied many distinguished soloists, among them Olive Fremstadt, Julia Culp and Leon Rothier.

QUARTER NOTES ON THE THEATER

By Theodore Sweedy

NET results of the theatrical efforts for the first month of the new year seem to have been meager. "Der Lebende Leichnam," "Marco Millions," and "The Merchant of Venice" were the outstanding dramatic attractions with "Rosalie" leading in the musical field. **O'Neill's** "Strange Interlude" which came in on the tail of January is a little too new to warrant designation by this column. But all in all a rather poor month.

The remaining months of the season bespeak of few outstanding events. "The Three Musketeers" is scheduled to arrive on March 12; **Mr. Ziegfeld** has not yet decided in what theater he will open it, and things being as they are in the theater world it may come in before that date—or after. Incidentally the music is by **Rudolph Friml** who, among other things, did quite a little for "The Vagabond King," the book is by **Wm. Anthony Maguire** and **George Grossmith** and the lyrics by **P. G. Wodehouse;** that in the general run of matters theatrical, should make it quite a possibility.

• • •

Previous to that, it is said, there will be a revival of "Our Betters," the comedy by **Somerset Maugham** to be presented at Henry Miller's Theater on the twentieth of this month. "King Henry C.," a play they say Mr. Shakespeare wrote is due almost any time within the next three or four weeks at Walter Hampden's Theater; **Mr. Hampden,** of course, in the title role. Then there is something called "Careers," translated from the German by Zoe Akins, that will act as a medium for **Elsie Ferguson**—if she deigns to take it. A new edition of the "Greenwich Village Follies" is due quite soon and "Renee," another musical, with **Charles Butterworth,** went into rehearsal this week. **Chamberlain Brown** and his brother **Lyman** who seem to have a lot to do with actors, have taken over the Cosmopolitan Theater for a series of two-week revivals of old successes. The first, to be presented next Monday, will be "Mrs. Dane's Defense," Henry Arthur Jones' play with a cast that includes **Violet Heming, Robert Warwick, Julia Hoyt** and **Alison Skipworth;** it planned that the following revival will be "Sherlock Holmes."

• • •

AS this column goes to press the coming Monday should see "Mrs. Dane's Defense" unfold at the Cosmopolitan. "The Nebblepredders," by **Harry Delf** in the cast and staged and produced by Mr. Delf, should bring someone named Delf to the Mansfield and "Meek Mose," a problem play no doubt, is slated for the Princess. A musical version of "The Kiss in the Taxi" called "Sunny Days," arrives Wednesday at the Imperial, where, if out-of-town reports are to be believed, it may remain some time. The adaptation and lyrics are by **Clifford Grey** and **William Cary Duncan** and the music by **Eleanor Dunsmuir** and **Jean Schwartz** with **Lynne Overman, Frank McIntyre, Rosalie Claire** and some others who are quite popular. On Thursday "Rain or Shine" re-opens the slightly remodeled George M. Cohan. This is the musical comedy of **James Gleason** dealing with circus life, the lyrics and music have been done by **Milton Ager, Jack Yellen** and **Owen Murphy,** with **Nancy Welford** and **Joe Cook** heading the cast. That should make the week complete, with the exception perhaps, of a melodrama, "The Silent House," which may come to the Morosco.

• • •

OR a usual week in the theatre, the past went quite musical in quantity if not in quality, with two revues and a musical comedy. "The Optimists," the outgrowth of an intimate revue that for five years held the attention of London and seems to have been the brain child of a group of actors out of work, opened Monday at the Century Roof, or rather the Casino de Paris as the **Messrs. Schubert** would have it. **Mitzi** on Tuesday, opened with "The Madcap" at the Royale; it has been around the country for about a year, and quite successfully too, they say. It is a French adaptation with music by **Maurie Rubens.** These foreign importations, so we understand, are the signs of some new trend in the theater.

"Parisaina" which also sounds slightly foreign and which the press agent claims was brought over here by **Vincent Valentini** opened Thursday in the Edyth Totten. For the outstanding event of the week, if not the season, "Strange Interlude" was by far the leader. For many months it has been the handy reserve of columnists who had nothing to say. Opening at 5.15 p.m. it plays until 7.30, allows an hour for dinner and resumes to drop its curtain at about the usual hour. What those who criticise have had to say will be noted in next week's issue.

Red Letters on the New York Dramatic Calendar

Coquette—Maxine Elliott's—The one thing you must not miss.
Paris Bound—Music Box—One of the things you can't afford to miss.
The Royal Family—Selwyn—A play about actors demonstrating the fact they are even more entertaining offstage than on.
The Merchant of Venice—Broadhurst—With George Arliss and Peggy Wood done as only Winthrop Ames can do it.
Burlesque—Plymouth—A play about show business which incidently manages to include about every quality that goes to make a great show.
Porgy—Republic—We hope the threat of certain members of the cast to retire is not true.
Command to Love—Longacre—This for an evening of good fun.
The Taming of the Shrew—Garrick—Shakespeare all dressed up in store clothes.
The Racket—Ambassador—See Chicago as the rest of the world sees Chicago.
Behold the Bridegroom—Cort—There still seems to be a good deal of argument about this.

MORE OR LESS MUSICAL

Show Boat—Ziegfeld—For once everyone seems to be agreed on this show.
Funny Face—Alvin—Fred and Adele Astaire and William Kent and Victor Moore and Allen Kearns *ad libitum.*
Golden Dawn—Hammersteins—Some of the best voices in town against an Urban background.

The Shrew is Tamed in Startling Modern Fashion

It won't be long now when the modern-dress version of "The Taming of the Shrew," playing at the Garrick Theatre since October, will be obliged to retire for some other production of the Garrick Players. Though why this should be, when "The Shrew" continues to play to good houses and is one of the most spontaneously funny of comedies on Broadway, is just one of those fateful circumstances that are always taking the joy out of life.

As it is Shakespeare up-to-date, the imputation of anachronistic errors can scarcely be made when, in the course of the play, modern inventions make their appearance. All the same, there is something of a shock registered when the radio is tuned in, when *Grumio* (like a movie wild-westerner) fires his pistol the wedding guests as he escapes through the audience, later warming himself with an electric heater.

Whether Basil Sydney appears as the immaculate gentleman in search of honest adventure or in the queer rigging of an evening coat, barber-pole sweater, riding breeches, with one boot on and one tan shoe, or is held up on the highway to Padua with engine trouble, he is equal to the occasion. But then, so is Mary Ellis when she exercises her fiery temper and endures the processes of subjection. Her classic apostrophe at the end was probably the anachronism we were waiting for. The admonition simply doesn't belong to today.

C. H. Croker-King is a properly disturbing *Christopher Sly* who, in lieu of an orchestra, consistently snored the departing audience a farewell. Reginald Bach impregnates his *Tranio* with the irresistible manner and accent of a cockney, while Maria Ouspenskaya, formerly of the Moscow Art Theatre, makes a really intriguing figure of *Petruchio's* cook in her rather grotesque make-up.

ITALIA LANZ.

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Oakland Responds to Effective Art

Hertz, Enesco, Eva Gauthier Prominent Among Musicians to Appear

OAKLAND, CAL., Feb 1.—The San Francisco Symphony Orchestra, directed by Alfred Hertz, has paid Oakland a visit under the Seckles-Oppenheimer banner. Brahms D Major Symphony was the first offering. Georges Enesco, violinist, came next in a scintillating rendition of the Mozart D Major Concerto. After a dramatic reading of Saint-Saëns' "Phaéton," the orchestra members left the stage, finding seats with the audience to pay homage to Enesco in his last group. With Sanford Schlussel at the piano, Mr. Enesco gave brilliant performances of numbers by Corelli and Ravel.

Eva Gauthier gave a soprano recital of charm in the Piedmont High School Auditorium. This event was in the regular students' concert course, and was largely attended. Colin McPhee served as accompanist and played solos effectively.

Chorus Registers Success

The Wednesday Morning Choral, of which Wallace Sabin is director, gave its first concert of the year in the Elks Auditorium. Composed entirely of women's voices, this organization is making great strides toward perfection. Music by Foote and Cadman received special attention. Arthur Conradi, violinist, gave an authoritative reading of Tartini's G Minor Sonata, with Edgar Thorpe, the club accompanist, at the piano; and Chopin and Wieniawski numbers.

The Proschowsky School of Singing presented La Vergne Porter, Negro singer, in a well sung program recently.

A. F. SEE.

Oakland Remodels Arena in Preparation for Opera

OAKLAND, CAL., Feb. 1.—Plans are well under way for remodeling the Civic Arena in preparation for the Chicago Civic Opera Company's visit in March. A huge portable stage is to be constructed; this will revert to the city after the opera season closes. Oakland is one of the four cities in California to be visited on this tour. The operas to be given are "Aida," "La Gioconda," "The Snow Maiden" in English, and "Resurrection." The two last-named are new to this city.

A. F. SEE.



Photo International News Reel

Rosa Ponselle's Birthday Cake, Baked by Oscar of the Waldorf-Astoria, Was the Center of Interest for This Group at the Liederkranz, New York, Composed of (left to right) Otto H. Kahn, Little Gloria Caruso, Miss Ponselle, Her Teacher, Romano Romani, and Wales Debussy, Mayor of Meriden, Connecticut. If You Are Curious You Can Count the Candles.

Casella Writes New Music and Book on Rossini

ALFREDO CASELLA is writing a concerto for violin and orchestra, and a second concerto for orchestra alone. The former will be dedicated to Joseph Szigeti, to whom the composer has given exclusive rights for one year and who will probably play it in New York next season. Casella also has in preparation a book on Rossini and a second book, comprising all his principal critical writings, which will bear the title "21 & 22."

Roxy Commissions Harling to Write "Napoleon"

S. L. ROTHAFEL has commissioned W. Franke Harling, American composer, to write a music drama on the life of Napoleon for early presentation in the Roxy Theater. Mr. Harling's "Napoleon" will be constructed in a similar manner to his "Joan of Arc," touching on the highlights in the life of the Emperor and designed to utilize the orchestral, choral, ballet and stage and scenic features of the Roxy organization.

Cycle in Buffalo is Great Success

Comprehensive Lists Extend From Classical Works to Present Time

BUFFALO, Feb. 1.—A cycle of six consecutive evenings of music, starting on Monday, Jan. 16 and concluding on Saturday night, Jan. 21 under the auspices of the Buffalo Musical Foundation, of which Marian De Forest is manager, was even a greater success than the initial cycle a year ago.

The London String Quartet played to audiences of encouraging size in the Hotel Statler ballroom every evening of the week, despite strong counter attractions on three of the six nights. The programs featured chamber music from Haydn's time down to the present. Monday's concert was devoted to works by Haydn and Mozart. The Tuesday program was given over to music by Beethoven. On Wednesday night the program consisted of works by Schubert. The balance of the concerts were devoted to compositions by Tchaikovsky, Dvorak, Debussy, Ravel and H. Waldo Warner.

Kreisler's Program

The ever-popular Fritz Kreisler paid his annual visit to Buffalo on Jan. 17, playing in Elmwood Music Hall to an audience that filled the auditorium, stood in the rear and extended to the stage. A number of typical Kreisler offerings had to be repeated. Bach's E Major Sonata, and the Mendelssohn Concerto were the features of the program.

FRANK BALCH.

Philadelphia Conservatory

PHILADELPHIA, Jan. 31.—Mrs. D. Hendrik Ezerman, managing director of the Philadelphia Conservatory of Music, announces the second faculty concert to be given in the concert room of the conservatory on Feb. 10. The evening will be devoted to Italian composers of the old and modern schools. Faculty members to participate are Ruth Montague, Marjorie Paddock, Boris Koutzen, Gustave Loeben, Lucien Phillips, Henry Schmidt and Willem Van den Burg.

Two French artists, **Madeleine Monnier**, 'cellist, and **Marcel Grandjany**, harpist, arrived last week on the Rochambeau for American tours.

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OBITUARY

David H. Fitzgibbon

BOSTON.—David H. Fitzgibbon, prominent in the piano and organ profession, died in the Peter Bent Brigham Hospital after a brief illness. He began his musical activities with B. F. Keith of theatrical fame in the early eighties and held high rank among organists and pianists. His parents were well known stage artists. Mr. Fitzgibbon toured London and the English provinces before the World War, and in 1916 returned to America to resume work with the Keith-Albee interests. He is survived by his widow, by two brothers, Bert Fitzgibbon, the original "daffodil" comedian, and Lou Fitzgibbon, of the Keith-Albee circuit, and a sister, Mrs. A. McCoy of Marblehead.

W. J. P.

D. Hendrik Ezerman

PHILADELPHIA.—D. Hendrik Ezerman, director of the Philadelphia Conservatory of Music, died recently as a result of injuries received in a motor accident.

Mr. Ezerman, who was forty-eight years old, was born in Zierkisee, Holland, and received his musical education in the Conservatory of Amsterdam. After touring Belgium, Norway and Sweden, he came to Philadelphia to join the Philadelphia Orchestra as 'cellist, and subsequently became violinist with the Kneisel Quartet.

In company with the late Hedda van den Beemt, Mr. Ezerman took charge of the Philadelphia Conservatory of Music, and supervised its piano department. Later, he became directing head of the institution.

He is survived by his widow, Margarieta Sofia Stolfs Ezerman, and by two children, Maria Wilhelmina and Willem.

Albert Parr

WASHINGTON.—Albert Parr, a leading light opera tenor of twenty-five years ago, died at his home here on December 14 of pneumonia after an illness of nearly two months. He was in his fifty-sixth year. After his retirement from the professional stage six years ago, Mr. Parr made his home in this city with his wife, Estelle Wentworth Parr, formerly an opera singer, who survives him.

Winton Balzell

Winton Balzell, author, musician and teacher of music, of 392 Clinton Avenue, Brooklyn, dropped dead of heart disease on Jan. 10, as he was chatting with H. L. Hunt, head of the instrument department of the Charles H. Ditson Co.

Mr. Balzell was born in Shiremanstown, Pa., in 1864, the son of the Rev. Isaiah and Cecilia Caroline James Balzell. He was graduated from Lebanon Valley College in 1884, studied at the New England Conservatory of Music in Boston, and in England two years. He also was a graduate from the music school of the University of Pennsylvania in 1896.

In 1897 Mr. Balzell became the editor of the *Etude*, a post he held for two years. After a brief period as teacher at Ohio Wesleyan University, he returned to the *Etude* for seven years, when he became editor of the *Musician* of Boston. He remained with this magazine until 1919.

He was the author of "A Complete History of Music" and other volumes.

James H. Bell

Detroit.—James H. Bell, secretary and treasurer of the Detroit Conservatory of Music, passed away, after a week's illness, on Jan. 2.

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John D. Buckingham

QUINCY, MASS.—Prof. John D. Buckingham, founder of the American Guild of Organists, died on Jan. 20 at his home, 31 Edgemere Road, this city. He was seventy-one years of age, and had been in delicate health for the past year. Mr. Buckingham was born in Huntington, Pa. From 1876 to 1881 he was organist of the Monument Square Church, Charlestown; from 1881 to 1894 he was stationed at Emanuel Church, Boston; from 1897 to 1906 he was organist in St. Michael's Cathedral, Providence, R. I. During the period from 1906 to 1912, Mr. Buckingham was at St. Marks Methodist Episcopal Church, Brookline, Mass., and from 1921 until last September was organist at the First Parish Church, this city. He studied organ playing under George E. Whiting of Boston, and went abroad three times for study. One of his teachers was Isador Philipp at the Paris Conservatory. He was member of the faculty of the New England Conservatory of Music for nine years, and served as secretary of the New England chapter, American Guild of Organists for a number of years. He is survived by his widow.

W. J. P.

W. G. Owst

BALTIMORE.—W. G. Owst, who has been music critic on the *Sun* and was also a composer and teacher, died suddenly on January 17. Born sixty-four years ago in England, where he was a pupil of Sir John Stainer, Mr. Owst had been organist of All Angels' Church and All Saints Church in this city, and taught in the Washington College of Music. Among his compositions, the cantata, "The White Ship" is one of the best known.

Irene Cumming

Irene Cumming, soprano of the Manhattan Ladies Quartet died suddenly of heart disease. She was connected with prominent churches in New York, Brooklyn, and New Jersey, and as soprano with the quartet had toured this country and Europe.

Fritz G. Gaul

BALTIMORE.—Fritz G. Gaul, violinist and teacher, died on Jan. 15. Mr. Gaul was a member of the teaching staff of the Peabody Conservatory of Music during the directorship of Asger Hamerick.

F. C. B.

Mrs. H. W. Beatty

CHICAGO.—Mrs. H. W. Beatty, mother of Harry Beatty, technical director of the Chicago Civic Opera company, died in her home at Westmore, Ill., following a long illness. She was seventy-five years old. Mrs. Beatty was a favorite hostess among Chicago musicians, who attended her week-end parties.

Gussie S. Wilkins

WASHINGTON.—Gussie S. Wilkins, who had been active in music circles here for many years, and who was at one time music critic for a leading daily newspaper of Washington, died in this city on Jan. 20. She had been in ill health for several months. Mrs. Wilkins was a member and former officer of the Rubinstein Club and other musical organizations.

A. T. M.

Arthur Noyes Gardner

WASHINGTON.—Arthur Noyes Gardner, died suddenly on January 17. For many years, and until his death, Mr. Gardner had been music director of Metropolitan Methodist Episcopal Church, and had held membership in a number of musical organizations. He was the composer of much sacred music.

A. T. M.



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(International News Reel)

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